

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

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Assembled by ROYAL BAILEY FARNUM

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"THE SOWER." DETAIL OF GEORGE ROBERT WHITE MEMORIAL, BOSTON, MASS.
HENRY BACON, ARCHITECT DANIEL C. FRENCH, SCULPTOR

The School Arts Magazine Alphabeticon, January 1925

The School Arts Magazine

VOL. XXIV

JANUARY, 1925

No. 5

Art and Art Resources in Massachusetts

ROYAL BAILEY FARNUM

Director of Art Education, Massachusetts.



ROYAL B. FARNUM

The Commonwealth of Massachusetts is bountifully supplied with rich and varied source material for art, and has achieved great distinction through her artists. Very early in her history, records show the presence of painters in spite of the fact that religious prejudice was opposed to most forms of art. This was due to the constant intercourse with the mother country which was maintained, thus creating "a natural demand for likenesses of prominent persons, legislators, and divines." Cotton Mather relates in his "Magnolia" of the refusal of John Wilson, the secretary of the Massachusetts Bay Colony, to have his picture "drawn." Wilson died in 1667, thus we have a very early date to find an artist in Massachusetts.

According to Isham* the earliest artist in America, "Whose works are known and of sufficient merit to warrant serious consideration was John Smybert" who came over in 1728 and settled in Boston, where he resided until his death in 1751. Smybert was a fellow student

with Hogarth in England, and began his career as a coach painter. In fact, Massachusetts supported many artists in these early days who were essentially sign and coach painters, subjects which called for much more elaboration than anything we have now.

Following Smybert, came an almost steady line of painters in Massachusetts including Jonathan B. Blackburn who came to Boston about 1750, Peter Pelliham, John Singleton Copley, Benjamin West, Gilbert Stewart, John Trumbull, Washington Ollston, Samuel F. B. Morse, of telegraph fame, Chester Harding, Francis Alexander, Alvan Fisher, George L. Brown, George Inness, Winckworth Allen Gay, William Morris Hunt, James McNeil Whistler, Winslow Homer, George Fuller, and Joseph R. DeCamp, with Robert Vonnoh, Edmund C. Tarbell, Frank W. Benson and John Singer Sargent among the best known living artists today.

Notable sculptors, as well, who received their training, or who worked, or are working in Massachusetts would include, Horatio Greenough in the early eighties, George T. Brewster, Bella Pratt, Herman MacNeil, Herbert Adams, Henry Hudson Kitson, Cyrus Dallin, and Daniel Chester French. ¶

From the earliest times, other records

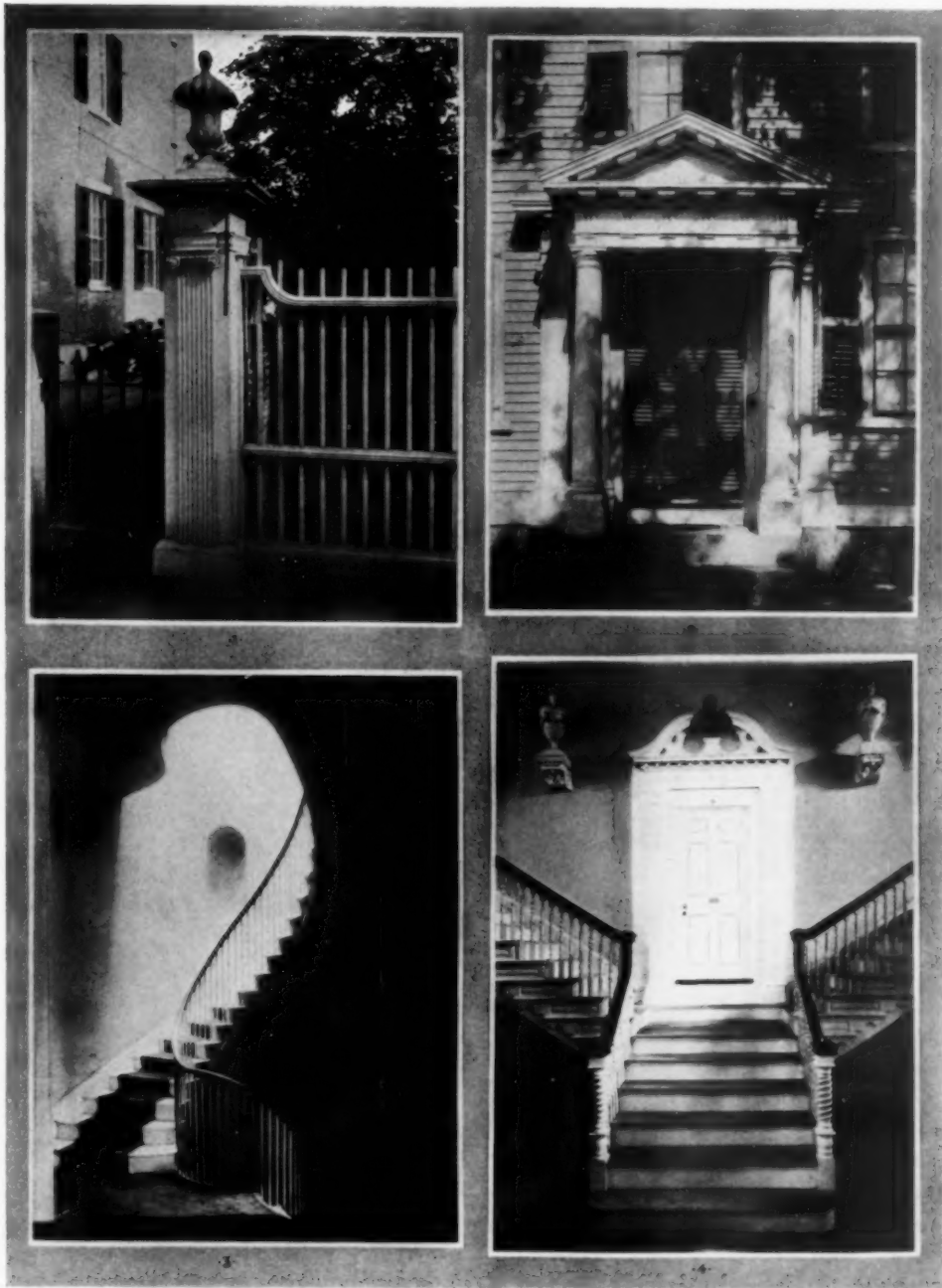
*"American Painting," page 13.



SCENES IN EAST GLOUCESTER, MASS.

AN ARTIST'S PARADISE

The School Arts Magazine Alphabeticon, January 1925



VIEWS OF ARTISTIC COLONIAL HOMES, OF WHICH MASSACHUSETTS HAS MANY. 1. AN EXCEPTIONALLY FINE FENCE POST, 25 CHESTNUT STREET, BOSTON, MASS. 2. AN ATTRACTIVE DOORWAY, 384 ESSEX STREET, SALEM, MASS. 3. THE STAIRWAY, PACHES NICHES, 40 BEACON STREET. 4. PINEAPPLE DOOR, POGUTON HOUSE, POGUTON

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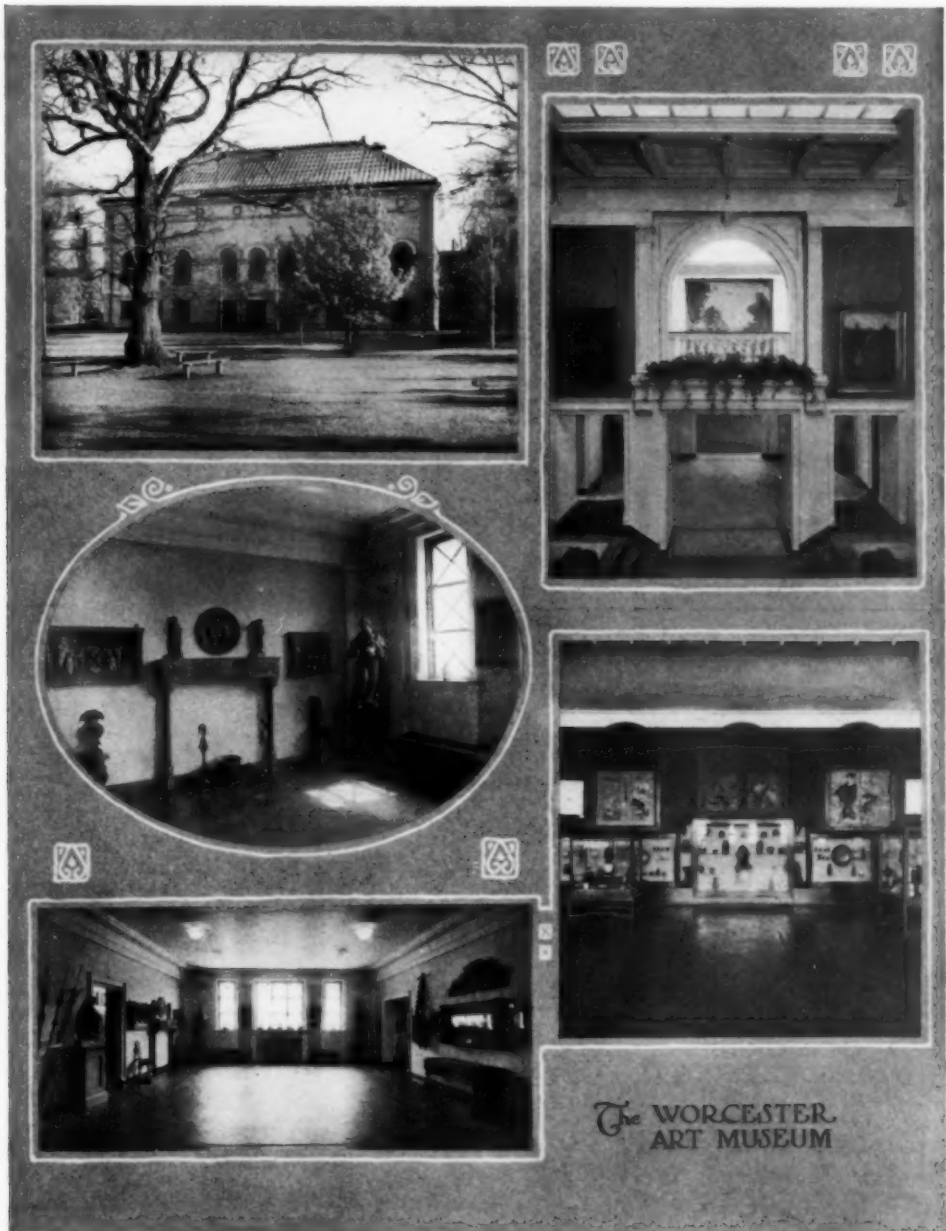
indicate that architecturally Massachusetts was beautiful, for we read this description of Boston in the middle of the seventeenth century, "A city-like Towne crowded on the sea, banked and wharped out with great industry and cost, the buildings beautiful and large; some fancily set forth with Bricks, Tile, Stone, and Slate, and orderly placed with comely streets." But certainly the beautiful old colonial mansions are ever a source of inspiration and quiet charm from the salty shores of the "rock-bound coast" on the east to the glorious green and purple Berkshires on the west, with their doorways and fireplaces of especial charm and delight.

Secular and sacred buildings, too, may claim just admiration in their architectural grandeur; Trinity Church, the Boston Public Library, the town halls at Weston, Milton, Beverly, Brookline, and other places scattered throughout the state, the Boston Art Museum in the picturesque Fenway, the Worcester Museum, the buildings of Harvard University and a number of public schools, the State Houses (both old and new) and the white steepled churches in practically every city and town throughout the Commonwealth.

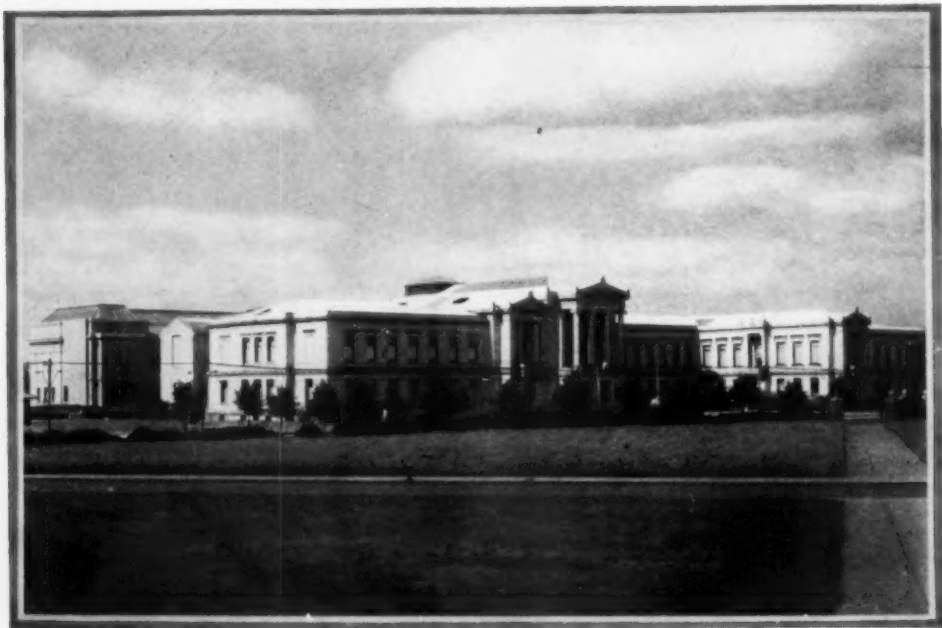
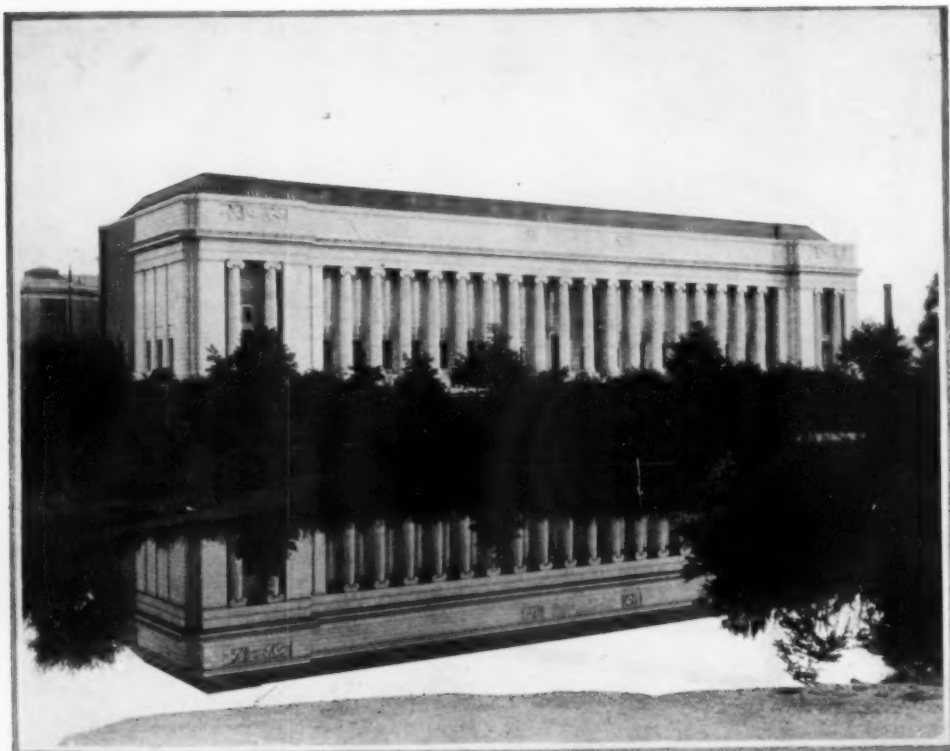
Educationally, Massachusetts is well supplied with art opportunities. Drawing is a compulsory subject in the common schools; practically all high schools have their art department. There is a state professional art school, free to citizens of the state, and the Massachusetts Normal Art School which trains art teachers, designers, and draughtsmen; Harvard University has its well endowed Fine Arts School, a recent drive for funds bringing in \$2,000,000.00. Boston University has

its department of art; Wellesley conducts its Art Department; Smith College offers its courses in art under Professor Churchill and his able assistants; Wheaton College at Norton, and Mt. Holyoke at So. Hadley, each maintains Art Departments. The Boston Art Museum has its strong School of Fine Arts; the Worcester Museum maintains its School of Art; among other private art schools may be noted the Vesper George School of Art, Boston; the School of Fine Arts, Crafts and Decorative Design, Boston; The School of Decorative Design, directed by Amy M. Sacker of Boston; and the Swain School of Design at New Bedford, directed by Mr. H. A. Neyland. Among the summer schools are those which exist chiefly for painting on the island of Nantucket and on the shores of the mainland at Provincetown, Gloucester and Rockport. The outstanding summer school, however, is the Berkshire Summer School of Art, at Monterey, one of the most successful and popular schools in the land. Situated in the glorious Berkshires, 1800 feet above sea level, and composed of tent houses picturesquely scattered over fifty of the six hundred and fifty acres of wonderful country, with a view second to none for those who love lakes, hills, valleys and great distances, all wrapped in spectacular sunsets, this school offers both a vacation and an art education to the tired teacher. It is Massachusetts' one summer art school, in contrast to the numerous summer art classes previously mentioned.

Finally in her parks and natural scenery, Massachusetts is abundantly rich; The Fenway, in and about Boston; the metropolitan park system; the shore



THE WORCESTER ART MUSEUM, ONE OF THE ATTRACTIVE BUILDINGS IN THIS LOCALITY. THE VIEWS ABOVE GIVE A FAIR IDEA OF THE PLEASING ARCHITECTURAL ARRANGEMENT COMBINED WITH PRACTICABILITY



TWO VIEWS OF THE PICTURESQUE BOSTON ART MUSEUM. THE UPPER PANEL SHOWS THE MUSEUM FROM THE FENWAY. THE LOWER PANEL IS A VIEW TAKEN FROM WENTWORTH GROUNDS

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drives; the beautiful harbor; the picturesque coves and inlets with their "Cape Cod" houses, their boats, their fish nets and their lobster pots found at Gloucester, Rockport, Marblehead, and Provincetown. The historic Charles River, the boulevards and state highways, the Deerfield and the Tyrringham Valley, the Berkshires of David Grayson and Walter Prichard Eaton, the Mohawk Trail, and the rolling hills of old New England country, all offer a perfect

setting for art development in the Bay State. Little wonder then that her people were the first to introduce drawing as a compulsory subject in the public schools over fifty years ago, and it would be only natural for them to be the first to establish a State School of Art and a state art directorship, until now every community has its art teacher or supervisor and each place counts its drawing and art equal in rank with any subject in the curriculum.



EDWARD H. THORNHILL
DIRECTOR OF DRAWING,
WORCESTER, MASS.



C. EDWARD NEWELL,
SUPER'R OF DRAWING
SPRINGFIELD, MASS.



AMY RACHEL WHITTIER,
HEAD DEPT. TCHR. TRAINING
MASS. NORMAL ART SCHOOL



EDWIN A. HOADLEY,
STATE NORMAL SCHOOL,
LOWELL, MASS.

LEADERS IN MASSACHUSETTS ART EDUCATION

The Massachusetts Normal Art School and Her Leaders

ROYAL BAILEY FARNUM

FROM the standpoint of the School Arts, Massachusetts stands uniquely alone in its record and service to the country. It was in 1870 that her Legislature passed the Industrial Drawing Act, which required that "in future every child in schools supported by public taxes shall be taught to draw." This came as a result of a memorable petition presented "To the Honorable General Court of the State of Massachusetts," and was as follows:

"Your petitioners respectfully represent that every branch of manufactures in which the citizens of Massachusetts are engaged requires, in the details of the processes connected with it, some knowledge of drawing and other arts of design on the part of the skilled workmen engaged.

"At the present time no wide provision is made for instruction in drawing in the public schools.

"Our manufacturers, therefore, compete under disadvantages with the manufacturers of Europe, for in all the manufacturing countries of Europe, free provision is made for instructing workmen of all classes in drawing. At this time, almost all the best draughtmen in our shops are thus men trained abroad.

"In England within the last ten years, very large additions have been made to the provisions, which were before very generous, for free public instruction of workmen in drawing. Your petitioners are assured that boys and girls by the time they are sixteen years of age acquire great proficiency in mechanical drawing, and in other arts of design.

"We are also assured that men and women who have been long engaged in

the processes of manufacture learn readily and with pleasure enough of the arts of design to assist them materially in their work.

"For such reasons we ask that the Board of Education may be directed to report in detail to the next general court some definite plan for introducing schools for drawing or instruction in drawing free to all men, women, and children in all towns of the Commonwealth of more than five thousand inhabitants.

"And your petitioners will ever pray.

JACOB BIGELOW
J. THOS. STEVENSON
WILLIAM A. BURKE
JAMES LAWRENCE
EDWARD E. HALE
THEODORE LYMAN
JORDAN MARSH & Co.
JOHN AMORY LOWELL
E. B. BIGELOW
FRANCIS C. LOWELL
JOHN H. CLIFFORD
WILLIAM GRAY
F. H. PEABODY
A. A. LAWRENCE & Co."

Once legalized and made compulsory, it was found necessary to employ some one who could administer the law. Steps were taken at once and the Secretary of the Massachusetts Board of Education, in 1870 reports as follows:

"Acting under the instructions of the city, the committee has been for some time endeavoring to secure the services of an accomplished art master from England, and they have finally engaged Mr. Walter Smith, a gentleman who has received a thorough training in the celebrated Kensington School, and is the present art master in charge of the schools of Leeds. He will arrive



THE MASSACHUSETTS NORMAL ART SCHOOL

in this country some time during the present year, and will be placed in charge of the department of drawing in the Boston schools."

One year later in his first report to the State Board of Education, Mr. Smith wrote:

"GENTLEMEN:—I have much pleasure in submitting to the State Board of Education the following report of my operations as director of art education in the state during the first year of my appointment. For though my employment began on June 1st, 1871, part of the half-year remaining was spent in Europe selecting examples and drawings, and the rest in preliminary arrangements here, so that the report I now submit is practically for the year 1872.

"On returning to England in June,

1871, with the authorization from the board to expend the sum of \$500.00 in models and examples for study, to form a traveling collection for temporary exhibition in cities and towns, I endeavored to choose a compact selection, which would represent especially those branches of educational and industrial art the act of the Legislature was designed to foster and establish. It will perhaps be remembered that, acting on my suggestion whilst on a short visit to this country, the Board made an application to the English foreign office, through Lord Tenterden, for specimens of the works of students, illustrating the stages of study in English schools of art. The selection was made with the greatest liberality by the officers of the department, and thus, for the trifling expenditure of

\$150.00 the state secured forty drawings and paintings of great value, and forming an invaluable means of advancing art education in this country. Several of the paintings are each worth hundreds of dollars, but the educational value of them in a series of students' works is greater still."

The remaining \$350.00 was spent on copies, casts and models which after arrival were fitted in proper traveling cases to equip them for the dangers of the road. Then he says:

"I have to suggest that a place be provided in Boston where the collection can be safely kept and occasionally displayed When a *Normal Art School* has been established, the home of the collection will naturally be in it, and valuable indeed will be its influence upon the students."

The italics are mine, because this is the first mention of the project for which he was then so earnestly laboring.

Further on in the same interesting document we find a chapter with the caption, "Proposed State Normal School of Art." From this the following extracts are taken:

"To remedy the principal difficulty in the path of art education in this state, viz., that of providing competent teachers, a deputation of the state board of education had an interview with the committee of the legislature on the provision of a State Normal Art School, in the spring of 1872, and a request was made that a sum of \$10,000 per annum should be voted to support such a school. Nothing, however, was done last year to forward this object, and in bringing it forward in this report as by far the most important subject on which I have to speak, I would appeal most forcibly to the Board to give the matter its most earnest consideration. . . .

"In response to appeals made to me by teachers, I have been obliged to

say that at present no provision exists in this country by which a teacher of drawing can be thoroughly educated, and that American citizens must seek in the art training schools of London and Paris, that which their own country cannot at present give them. I have seen with regret many persons following my advice and expatriating themselves for three or more years to learn the business of their lives from aliens, on a foreign shore, a business which is in great demand in their own country, and an art which is held in honor wherever men have advanced to the conditions of civilization.

"In one week I have replied to eight applications from Massachusetts and the New England States, from persons who wished to come to Boston to study drawing, in order that they might teach it, and my reply has always been to this effect: 'Boston cannot teach you, for its schools exist for its own citizens only, and as yet the State of Massachusetts, though it requires that drawing shall be taught, has done nothing to provide the teachers.'

"It seems to me that if two rooms of sufficient size to accommodate about two hundred students in each, with convenient offices attached, could be secured in Boston, one studio to be fitted as a lecture room and the other as a drawing room, and a corps of lecturers appointed to give instruction in such subjects as teachers most generally require, with examinations for certificates of competency to teach, held at the end of each year's course, there would be, at a small cost, a great amount of good done, and it could be done at once. . . .

"I would propose that the State Board of Education again ask for an appropriation of \$15,000.00 per annum, to rent and fit up premises and conduct normal art classes to be free to every teacher of drawing in the state who will attend them regularly, and open at a reasonable fee to all others, and that the best men in the several departments

of art education be secured to give courses of lectures and lessons to the students who seek instruction in the school.

"That would be economic action, and is practically the only way to provide the teachers.

"We cannot do more than play with this subject of art education until we provide ourselves with the tools with which to work at it, and then, nothing can hinder the progress which will be made. I present this proposal to the Board as the one important matter requiring action during the present session of the Legislature, with the concluding remark that it is quite impossible to overestimate the practical importance of the proposal." Etc., etc.

(Signed) WALTER SMITH.

The next year, 1873, the State Normal Art School was founded and Professor Smith was appointed Principal. Thus was established the first school for the training of art teachers, now in its fifty-first year, and today still the only art school in the country exclusively supported by the state.

That the new school fulfilled a distinct and popular need was evident from the first. It commenced with one hundred and thirty-three students and eight instructors and the quarters, a private dwelling house in Boston, were so small that two sections had to be formed. In addition, many students were turned away.

Increased growth naturally demanded larger quarters and after moving to two new locations, the school was finally housed in a new building of its own in February 1887, its present home.

In 1880 and 1881, the enrollment mounted to 282 students and increased to over 300 in the new plant almost immediately. As this was near its capacity from the start, the Art School

has for many years been turning away those who would seek professional art training from the state. Twenty acres of land have been purchased for some years for a much larger school and active measures are now being taken to bring to pass an adequate appropriation to provide for new up-to-date buildings—these to eventually include a main studio building, a series of shops and studios, an industrial art museum, dormitories for both men and women, and a heating and power plant.

While the school was originally established to train the much needed drawing teachers, it was soon realized that here was the proper place to develop those future designers for the state's industries. Consequently, courses were changed and added and students were placed in industrial situations. Meantime, the need for art teachers was being successfully met, until today the field is covered, and between twenty and thirty graduates a year only are needed to fill the demand. Because of this success, and also due to the increased recognition of the vital importance of art in both manufacture and merchandising, three other departments gradually developed in the school; a department of Design, a department of Drawing and Painting, and a department of Modeling and Sculpture. At present, from two-thirds to three-quarters of the student body, numbering about 350 in the day school, are in these three departments. The Faculty now includes:

ROYAL BAILEY FARNUM, *Principal and Director of Art Education for Massachusetts*

Art History—Special Lectures

FREDERICK M. WILDER, *Dean*

General History

CYRUS E. DALLIN, *Advisory Head; Modeling and Sculpture*

- Modeling from Life, Composition in Relief and the Round
- E. WILBUR DEAN HAMILTON, *Department Head; Drawing and Painting.*
Composition, Drawing from the Human Figure, Painting—Lecturer, Schools of Painting
- VESPER L. GEORGE, *Department Head; Design*
Decorative and Structural Design, Design Lectures
- AMY RACHEL WHITTIER, *Department Head; Teacher Training*
Principles of Education, Teaching Methods and Supervision
- RAYMOND A. PORTER, *Department Head, Modeling and Sculpture*
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Psychology
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Drawing from the Human Figure, Lecturer on Artistic Anatomy, Model Theory
- ETHEL G. BARTLETT, *Drawing and Painting*
Pencil and Charcoal Light and Shade, Crayon and Water Color Painting
- DANIEL O. BREWSTER, *Design*
Elementary Design, Pageantry, Interior Decoration—Curator
- THERON I. CAIN, *Drawing and Painting*
Elementary Drawing—Lecturer, Perspective Theory
- HELEN E. CLEAVES, *Teacher Training*
Lecturer, Principles of Teaching Art
- IRMA COFREN, *Design*
General and Costume Design
- JOSEPH G. COWELL, *Drawing and Painting*
Oil Painting, Cast and Figure Drawing
- MARTHA M. FLINT, *Design*
Costume Pattern Drafting and Proving
- ANNA M. HATHAWAY, *Design*
Intermediate Design, Nature Drawing, and Analysis—Lecturer, Color Theory
- ADRIAN J. IORIO, *Evening School*
Advertising Design
- WALTER W. JAMISON, *Teacher Training*
English Composition and Literature
- ALBERT S. KENDALL, *Architectural Drafting*
Architectural Drawing and Design, Building Construction
- RAYMOND H. LUFKIN, *Evening School*
Advertising Design
- ERNEST L. MAJOR, *Drawing and Painting*
Oil Painting, Elementary Composition
- LAURIN H. MARTIN, *Design*
Metalry, Jewelry and Enameling
- LEO O'DONNELL, *Evening School*
Elementary Cast Drawing
- ARTHUR RAY, *Mechanical Drafting*
Machine Drafting and Design, Instrumental Drawing, Descriptive Geometry, Recorder
- MARY M. RUGG, *Drawing and Painting*
Costume Illustration
- MINNIE S. SEAVER, *Evening School*
General Design
- JOHN SHARMON, *Drawing and Painting*
Painting, Cast and Figure Drawing
- LILAH MERLE VAUGHAN, *Teacher Training*
Sociology
- FREDERICK E. WALLACE, *Drawing and Painting*
Drawing from the Cast, Antique and Costumed Figure
- EFFIE B. WHITTET (MRS.), *Librarian*
Library Methods
- ISABELLA T. DAMRELL, *School Secretary*
- LAURA A. CARNEY, *Bookkeeper and Recorder*

There is also an evening school numbering approximately 400, which meets two nights a week and which offers a variety of art courses. This is attended chiefly by designers, artists, and day workers who wish to enter the 'art profession, or who wish help in certain art subjects for their daily occupation.

During the past fifty years, between 3,000 and 4,000 students have received diplomas and 6,000 more have received instruction within its doors. Not a large number had the school been permitted to grow with the demand put upon it, but still a goodly number for the just cause of art.

Among those three or four thousand, however, are names well known in the art and teaching world at least.

Herbert Adams and Herman MacNeil are among the earliest graduates, sculp-



1. COSTUME DESIGN. JR. PAGEENTRY. 2. MASK FOR THESIS IN DESIGN. 3-4. TRAY DESIGNS BY A. BLOOMSTROM AND IRENE CULTATO

The School Arts Magazine Alphabeticon, January 1925

tors whose productions are records of America's foremost art. Mr. Adams' best known works are, perhaps, the foundation at Fitchburg, Massachusetts; bronze doors, and several statues for the Library of Congress at Washington, D. C.; the bronze doors for St. Bartholomew's Church, New York; "William Cullen Bryant," Bryant Park, New York City; "Chief Justice Marshal," Cleveland, Ohio; and the "Bust of a Young Woman," in the Metropolitan Museum of Art.

Mr. MacNeil is best known as the designer of our twenty-five cent piece. Among other works are his "Nathan Hale," City Hall Park, New York; "Army and Navy" and "Horse Tamers," Brooklyn, New York; "Bacchante," in the Metropolitan Museum, and Luxembourg, Paris; "Victory," West Point; "The Coming of the White Man," "The Sun Vow," and "A Primitive Chant," among his Indian groups; and "Ezra Cornell," at Ithaca, New York.

Robert Vonnob is one of the earliest M. N. A. S. men who achieved distinction in the painting field. The author of many portraits, he is represented by Attorney General Griggs, Department of Justice, Washington, D. C.; Postmaster General Charles Emory Smith; Charles Francis Adams, Massachusetts Historical Society; Dr. S. Weir Mitchell, Pennsylvania Academy; and "Family of President Woodrow Wilson."

William Ladd Taylor has won distinction in the field of illustration. Few there are who do not know his "Pictures from the Psalms" and his "Pictures from the Old Testament," many of which have been reproduced as full page half tones and color plates in the *Ladies Home Journal*.

There is probably no more daring explorer, popular lecturer or facile writer than Charles Wellington Furlong, F. R. O. S. Mr. Furlong graduated in the nineties and for many years taught at Cornell University where he also made numerous illustrations for the Cornell Leaflets and Liberty Hyde Bailey's Encyclopedia of Horticulture. Since then Mr. Furlong has travelled extensively throughout the world, writing for *Harper's* and *Scribner's*. He is his own artist and has among others "The Gateway to the Sahara," and a very recent book on the roundups of the West, "Let 'er Buck."

But it is in the teaching profession that the Massachusetts Normal Art School is pre-eminent, for she has been justly called the "Mother" of the art schools of the country.

Schools of Art, as they exist today, were not known when Walter Smith did his pioneer work back in 1873. But because of his efforts and the farsightedness of the State of Massachusetts, leaders were trained who in turn carried forward the art development of the country individually and in new schools of their own.

In 1880 Leslie W. Miller went to Philadelphia and established the School of Industrial Art, a position he held for forty years, during which time he helped found the Art Club of Philadelphia, was curator of the American Philosophical Society, and member of many local art groups. The school from which he retired is a recognized leader today.

In 1883 Otto Fuchs went from Boston to direct the Maryland Art Institute of Baltimore. Some years later James F. Hopkins followed to the same school

and under his directorship the present magnificent building was erected. Previous to that, he had been Director of Manual Arts in the city of Boston and in 1913 he was called back to his Alma Mater where he was principal for nine years.

In 1887 Walter Scott Perry went to the School of Fine and Applied Art at Pratt Institute and has there served with a remarkable record of steady growth and sound directorship. He is today a deep and abiding force in art education throughout the country and is one of the most widely known of the pupils of the M. N. A. S. His lectures, his books on Egypt and his influence in the text books on art education used in many of the states, serve to place him in the front rank of leadership. To most art educators Pratt is the art school and Walter Scott Perry.

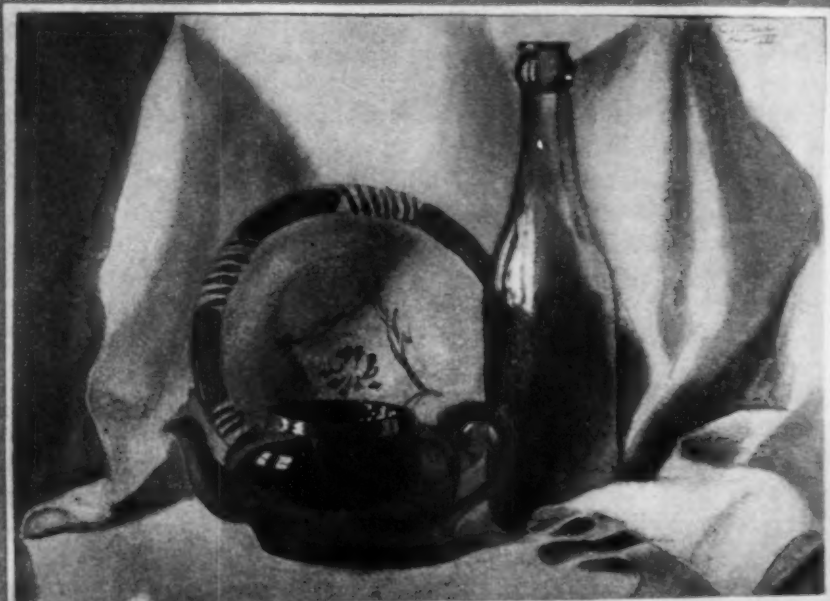
In this school may be found other graduates of the parent school. Ernest Watson, for nine years a director with Mr. Ensign of the Berkshire Summer School of Art, known widely for his poster classes, his pencil drawings, and his more recent woodblocks, made by a process of his own invention and remarkable for their unusual qualities of subtle color tones, delightful compositions and brilliant technique. Will S. Taylor, instructor in life and composition, a versatile painter, but well known by his series of sixteen huge panels in the Museum of Natural History, New York, relating to the early life of Alaskan and British Columbian Indians. Mr. Taylor graduated from both the design and drawing and painting departments of the M. N. A. S. Frank Allen, also director of the Yonkers Art School and associated with H. B.

Snell in a summer school at Boothbay Harbor, Maine, was also a graduate of the school.

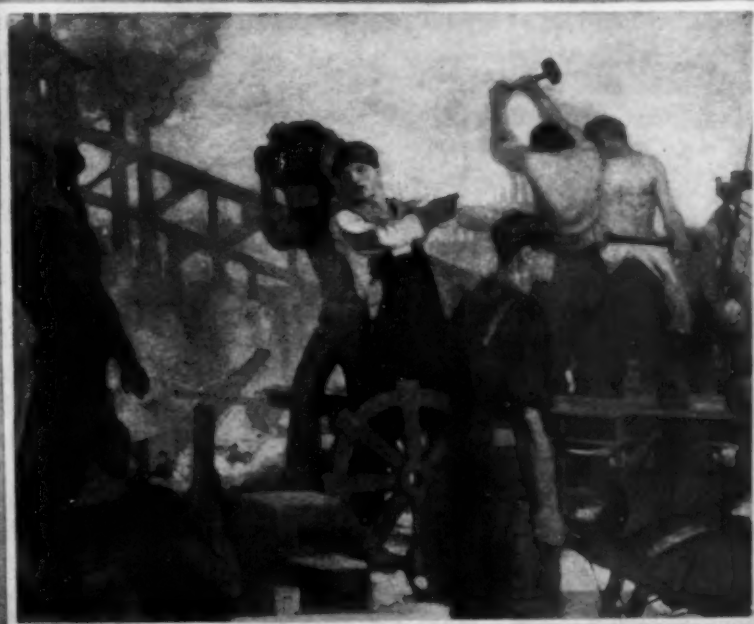
Another pioneer in the early days was the late Georgie Leighton Norton, who was responsible for building the Cleveland School of Art from an unknown feeble art class to a magnificent institution in one of the most beautiful sections of Cleveland. A woman of dominating personality, gracious poise and undying loyalty, Miss Norton was one of the greatest of the women graduates of the Massachusetts school.

Few there are who do not know of the present director of the Cleveland School of Art, Henry Turner Bailey. Mr. Bailey did the four years' work at the Massachusetts Normal Art School in three and after supervising but a short time in the state, was made State Art Director, at that time titled Agent for the Promotion of Drawing. Probably Mr. Bailey has done more for the cause of art education in the country than any one single man. As editor of *THE SCHOOL ARTS MAGAZINE* for many years he reached thousands of teachers and children in every state in the union, and as the most popular lecturer on art in the country he has, and still is reaching thousands more. In addition, Mr. Bailey is known by his many books and writings, by his designs and by his drawings and paintings, which he has kept up in spite of the heavy tax on his time. Under his direction, Cleveland is alive to art education, and his school is rapidly and literally growing out of its quarters.

Another school which was carried on for years by a Massachusetts Normal



WORK OF CLASSES IN THE MASSACHUSETTS NORMAL ART SCHOOL. ABOVE,
JUNIOR OIL PAINTING. BELOW, SOPHOMORE OIL PAINTING CLASS
The School Arts Magazine Alphabeticon, January 1925



TWO COMPOSITIONS MADE BY SENIORS AT THE MASSACHUSETTS NORMAL ART SCHOOL

The School Arts Magazine Alphabeticon, January 1925

Art School graduate is the School of Art at the Rochester Mechanics Institute, Rochester, New York. Eugene Colby did noble service in developing one of the best of the smaller art schools, a school which today is housed in probably the best equipped and designed art buildings in the country. At a later period, another graduate of the parent art school served as director of this one, the author of this article. Harold Haven Brown for seven years served as director of the John Herron Art Institute, Indianapolis, formerly at Chicago University and Stuyvesant High School, New York City, where he was head of his department. Mr. Brown is known also by his commercial illustrations and woodblock and linoleum prints.

Before leaving the schools and their directors and solely for the sake of this record, though much to the embarrassment of the author, it should be stated that the present principal of the Mother School is a graduate from the teachers course. Immediately upon graduation, he went to the Cleveland School of Art, under Miss Norton, where he organized the Normal department. From the year 1906 until he was called back to Massachusetts, Royal Bailey Farnum gained his varied and interesting experience outside of his native state, part of it being obtained in summer schools, as state director of art in New York and as president of Mechanics Institute, Rochester. His present position carries with it the direction of art in the state, as in the early days of Walter Smith.

Other graduates who are, or have been teachers in art schools and colleges include William Woodward, professor of art, Tulane University, New Orleans,

now retired; Anson K. Cross, for years an instructor in the Massachusetts Normal Art School, now at the Boston Museum School and author of a number of books on drawing and the Cross drawing slate; George Walter Dawson, professor of drawing at the University of Pennsylvania; Milton Bancroft, painter, for some years professor of art at Swarthmore College and at the Pennsylvania Academy of Fine Arts; William Varnum, professor of drawing and design, University of Wisconsin, author of "Industrial Arts Design," one of the best books written on this subject; Charles Frederick Whitney, head of the art department at the Salem Normal School, Massachusetts, author of "Blackboard Drawing," the only book of its kind for teachers and a truly remarkable teacher of public school art. Others included are Burtis Baker, painter, instructor at the Corcoran Gallery of Art, Washington, D. C., Helen Cleaves, head of the art department, Boston College for teachers; Jean Kimber of Harris Teachers' College, St. Louis, Missouri, formerly of the Oswego Normal School of New York; Frederick W. Reid, art department head, Framingham Normal School, Massachusetts, author of "Designs in Leather"; Waldo Bates, head of the School of Edinborough, Pennsylvania, and Amie Doucette, assistant in the same school. There are many others who should be added were there space to permit.

The director of the art school at Carnegie Institute of Technology was formerly a pupil at the Massachusetts Normal Art School, Joseph Bailey Ellis. Mr. Ellis is also proficient as a sculptor. Associated with him are two others who received their training at the

Massachusetts Normal Art School, Mr. Sullivan and Walter Klar. Mr. Klar had also been at the Normal School, Buffalo, New York.

Among the prominent supervisors in our cities should be mentioned Fred H. Daniels, supervisor at Newton, Massachusetts, author of "Furnishing a Modest Home," and the first editor of THE SCHOOL ARTS MAGAZINE; C. Edward Newell, Springfield, Massachusetts; J. Winthrop Andrews, Yonkers, New York; Harry W. Jacobs, Buffalo, New York, author of "Pencil Sketching," and "Alphabets and Letters"; James Boudreau, Pittsburgh, Pennsylvania; Theodore M. Dillaway, Philadelphia, Pennsylvania, author of "Decoration of the School and Home"; and Frank H. Collins, director of drawing for the public elementary schools of New York City, in which city are to be found many graduates teaching and supervising both in the grades and the high schools, including a number in the Washington Irving High School.

Three names are reserved finally to close all too short this list of people who have received their training at the Massachusetts Normal Art School.

The first is a fairly recent graduate, who is gaining a reputation as a painter of vision and power, as chairman of the exhibition committee of the Boston Art Club, and as art editor and critic of the *Boston Evening Transcript*, Harly Perkins.

The second is one of the earliest graduates, whose death only a few years ago left a tremendous work unfinished, Albert H. Munsell, author of the Munsell Color System, a system which bids fair to supplant all others for

educational, commercial, and scientific purposes. Mr. Munsell was an excellent portrait painter, a remarkable teacher, a scientist, and for many years Dean of the faculty in the school which graduated him.

The third studied at the school during a period between the preceding two, Walter Sargent, professor of art at Chicago University. Mr. Sargent, author of numerous articles and two text books on art education, is, without doubt, the country's greatest authority on this subject. His long study of the problem as state agent for drawing in Massachusetts, following Mr. Bailey as director of manual arts in Boston, and, as the head of this field of work and investigation at Chicago University have given him first hand knowledge of the questions involved in this subject.

More than that, he is the author of our only comprehensive book on color for high and normal schools, and art students alike. He is also a painter of landscapes which are rapidly growing in their appeal to a discerning public.

These are sons and daughters of the only state supported art school in our country. Many other graduates are to be found in commercial art fields, in the art departments of industry, and in other places where art must always play its important part in the development of civilization. The school's record is a successful one. Would that its achievements might stimulate other communities and states to establish their own institutions for the support and advancement of this great necessity in man's life, the aesthetic appeal—art.

Art in the Normal School

CHARLES FREDERICK WHITNEY

Head of Art Dept. State Normal School, Salem, Mass.



CHARLES F. WHITNEY

In a "Suggested Syllabus in Minimum Essentials for Representation, Design, and Handwork" recently prepared by teachers of art for normal schools are the following "objectives":

1. Common knowledge of subject matter, which includes representation, design and handwork.
2. Power to teach.
3. Appreciation.
4. The art need.

These four objectives are found to be most inclusive, comprising all that a pupil will need when teaching under the direction of a town or city supervisor of art.

The manual work and household arts are left for teachers of those subjects, though frequently they are very closely related to this art outline.

Now to us teachers of art in the normal schools, comes the question: How shall all this work be accomplished in a two or three year course when art is but one of the many subjects in the curriculum; and when the allotted time is two or three periods each week?

This is indeed a problem hard to solve. In studying the work in normal schools, one finds various methods of trying to cover this ground.

One school does intensive work in each line of drawing for a series of weeks

or lessons, thus trying to prepare the pupil to be a teacher of all these phases of the subject. When he finally becomes a teacher, however, his supervisor may not wish him to teach abstract design, or color, or any other unrelated line; therefore some time in his preparation might better be spent on these subjects with a more definite aim in view. Another school follows some town or city outline, reviewing much which some pupils have studied, including all the art subjects, and then gives a series of talks on methods of teaching them. Still another follows the cycle of the year by beginning with color and nature drawing; then later introducing contraction, design and representation. Others follow various lines and new ideas as they appear.

In all these schemes it has seemed to me impossible to do justice to the pupil as an individual, as a citizen and prospective teacher, and to the subject.

In the search for some way of giving this art course, and of covering these objectives, which include familiarity with the ideas to be taught, the power to teach them, and in addition the growth of the pupil teacher in power of appreciation of art, I have tried to impress the pupil with the importance of art training in a general education by relating it to some school or home project, or some project of great interest to the class, which is developed in some other department in the school as well as in the art classes. For example: Book ends were sadly needed on the reference

tables in the literature room. The pupils in the art class concluded that this would be a fine art project, and that it would be an equally desirable constructive problem for their own use; so they began the work with much interest, in the following manner.

1. Constructive plotting, most of the sketching done at the board.
2. Structural design of the object suitable for the desk or library table, and embodying the ideas expressed in (1). This design was based on root 2 in dynamic symmetry, and any modifications were to be in harmony with that outline. (Fig. 1.)
3. A projection drawing in two or three views showing the method of construction, and an accurate drawing of their sketch plan.
4. A design made to be wrought in brass or copper, or to be stained upon the natural wood. (Fig. 2.)
5. The color scheme or harmony must be worked out according to the laws of color, and be harmonious with the wood and metal selected. Color scales and charts were painted and tones selected.
6. The making or construction of the object was the next problem.
7. A pictorial representation involving laws of foreshortening, showed the finished book ends in actual use. (Fig. 3.)

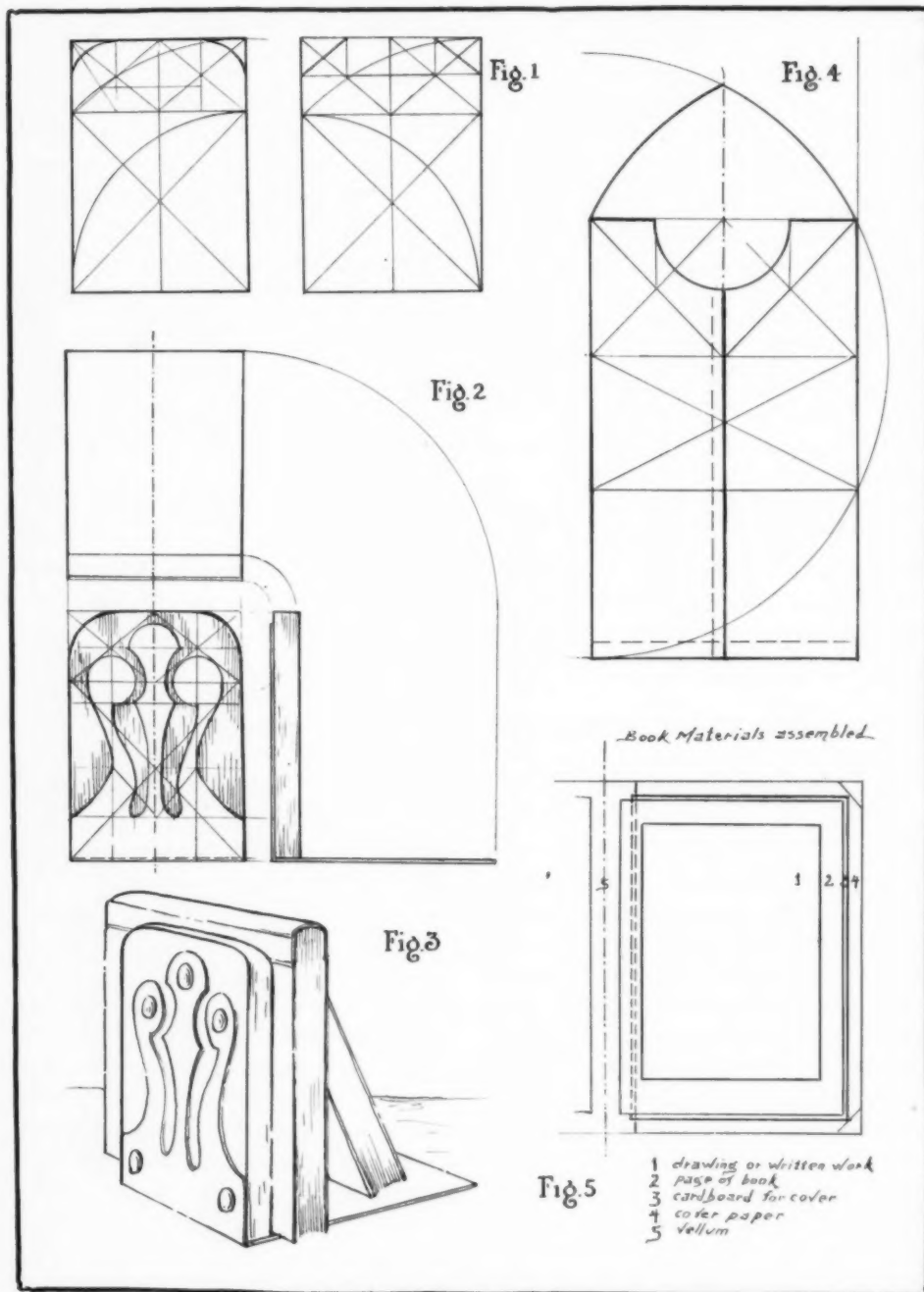
In these lessons, the pupils gained information about representation, design, color, and handwork. In each step of the project, they should make some gain in the power to teach. The power of appreciation was indispensable as the pupils constantly composed designs of their own, as well as collecting other objects of the type, and other illustrative material. Surely the art need was obvious when they compared the objects of recent design, the phenomenal examples, which they collected, with the works of art by good designers and craftsmen, and the design by masters in historic art.

Thus, in one very simple but practical project many lines of art study were considered, each having a definite relation to the others instead of being isolated or unrelated to each other, and to the life of the pupil.

Another project was the making of a serving basket or tray. Frequent social functions among the classes and school clubs demanded something of this type, and the art teacher saw how applicable were all these objectives in its consummation.

1. Constructive plotting, consisting of quick freehand sketches at the board, of shapes suitable for such an object.
2. A careful pencil sketch of such a basket, involving the principles of foreshortening and appearance.
3. A projection drawing showing more definitely the form and proportion of the object.
4. The design, which included a review of principles, and the selection of elements suitable for the materials and use.
5. The color scheme for the materials and the design, and the dyeing of this material.
6. The actual construction of the object; not a haphazard shape or design which so frequently develops in weaving, but a definite form and design as previously planned. Here again the power to teach was illustrated as the class members were constantly helping each other out of knotty problems, in all of these steps, and the teacher was frequently varying his method to help the many types of mentality and ability. The pupils gained in appreciation, for baskets and receptacles of many types were collected and compared.

The art phase was indeed most conspicuous, for we had baskets from historic times down to the present day. There were baskets and trays for home and individual use, ceremonial baskets, gambling baskets, memorial baskets, carrying baskets, baskets made of all sorts of material from twigs and roots to hairs. There were designs woven seemingly for pure decoration, and



A PAGE ILLUSTRATING THE PROBLEMS REFERRED TO BY MR. FREDERICK WHITNEY IN HIS ARTICLE

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others which had a decidedly symbolic meaning. There were pictures of Egyptian, Greek, Indian, and other historic types, as well as our own North American Indian and modern baskets, and the comparison of form design and probable use were decidedly educational. Geography, history, literature, and other subjects entered largely into the development of the project.

One pupil remarked, "But I am to teach in a third grade, why do I need all this?" Some pupils, even in a normal school, have to be shown that "a man's reach must exceed his grasp"; that a teacher in any grade must have a knowledge far exceeding her class; that she must have a storehouse of knowledge and experience from which she may draw, rather than be confined to outlines and textbooks; that her ability to bind a book suitable for a high school class involves all the elementary steps and principles taught the youngest children; that in making this basket, she is learning equally well how to teach this third grade child how to meet her need in making a mat for her doll's house, or a hat for the doll. Let each pupil in the class, as a test of what she has really gained, plan a little course



FIG. 6



FIG. 7

of lessons involving these objectives, but suitable for the grade she may wish to teach. She will find this a fascinating experience. The laws of psychology and teaching are the same in any case.

Some one has said, "Education has a goal—the liberation of the best that is in a man for the sake of all mankind."

The study of art has liberated the best in many of our young teachers, enlarged their vision, and has been the means of their serving their fellows and the community as teachers. We must all have more of this mind, and by some means help our pupils to find and do their best for themselves and others.

The teaching of art has sometimes seemed to fail. It is by no means the art that has failed, as some may judge, but the teaching has been the failure; the lack of grasping the opportunities which constantly present themselves to prove that the art functions in edu-

cation; that it is a vital and necessary part of education. If "Education is preparation for complete living," then art which touches all life has indeed a big place in education.

Let me give you one more school experience. I had planned an art course for a sixth grade teacher, and had run over the work with a group of normal pupils who were to teach in her room. One day when visiting the grade, the teacher asked me if the work planned might not relate to her study of Greece. I asked what she was doing; looked over the Greek stories in literature, the geography and history work, and immediately became fascinated by the idea. (How much we can learn of the application and value of art from our grade teachers!)

Here is the work as carried out:

1. The children collected all sorts of illustrative material for this study. An envelope or folio must be planned to hold these clippings. We used the golden oblong and modifications. (Fig. 4.)

2. There were occasional talks on Greek Art, and for the preservation of these notes, the written work, the drawing and such other illustrative material as we found valuable, a book was planned.

3. Then came the construction of the book. The drawing (Fig. 5) shows the general proportions of the materials necessary in its construction, the width of the vellum being determined by the thickness of the book. Various types of binding were taught.

4. There was necessarily considerable free-hand lettering, and, lacking the regular lettering pens, we conceived the idea of making our own. These we used for covers, title pages, illuminated capitals and design. Fig. 6 shows the drawing of a wooden pen, and the use made of it in lettering.

5. We constantly discovered new problems in our Greek project. There were the interesting units of design and borders which prompted our own designs, many of which we could draw

with the wooden pens. This work was fascinating, and there were no idle moments if a pen and paper were at hand. Fig. 7 shows a variety of these designs.

The interest in design was fostered by visits to museums, historic buildings, and the study of drawings of colonial type. The illustrations accompanying this article show a variety of architecture and design in which this community abounds. The study of Greek vase forms, and design proved more interesting to the children and normal pupils than one could imagine. Freehand cuttings of vase forms, the acanthus leaf, the rosette, and other Greek units were made and modified for design.

6. Scales of yellow and orange, and combinations of the two, developing color harmonies were next attempted, and applied to the work in design. An added interest resulted through the observation that these colors were much used by the Greeks.

Meantime, much of the geography, history and literature contributed to our work in the art, and art to those studies as well.

7. The children kept in their folios records of observations of Greek designs, and frequently one observed a boy or girl adding to this list. Here are a few: table linen, lace, embroidery, a tile, wood carving, Masonic Temple, Court House, table silver, jewelry, a silver pencil, a picture frame, iron fence, pillars, a door knob, a book cover, a leather pocket book, my front porch, etc. Most of these instances were verified, and it was gratifying to find how correctly they had recorded their observations.

One little maid, at a jewelry exhibition, picked up a pin, and was overheard remarking, "This has a decidedly Greek motif." The knowledge she had gained through this experience became a part of her thinking and living; an educational process. Modifications of the Greek rosette were found in many objects,

and one lesson in design in which the laws of repetition, progression, and balance, were emphasized, developed interesting results.

8. The representation drawing included the sketching from Greek vase forms, and other objects, details from buildings and doorways, sketching from the Greek characters, and water carriers from the carts in the building. (Fig. 9.)

9. Then last came the arranging and mounting of all this drawn, written, and collected material in our Greek books. Many of the books were most satisfactory, and all showed a worthwhile result in art, the pupils' mental training, and in skill.

The titles of the books varied: Old Greece, My Story of Old Greece, The Art of Greece, My Greek Book, Our Study of Greece, and a variety of others.

None of this work when distributed, was cast to the wind on the way home, as is sometimes the case. The children had made something valuable, a real book bound like other real books; good stories, interestingly illustrated, with designs and lettering and color schemes all their own.

You say this was a sixth grade project. It was, but the normal school pupils were observing, assisting in the teaching, and doing the work themselves, which resulted in much better training for teaching than many of the lessons that might have been given in a normal school class. There was a stimulus of interest and activity in working out this problem with the children. Its synthetic value was a revelation to many of them, and it enlarged and broadened their ideas of the necessity and value of art training and teaching.

Why should not the art work be "The thread of the all sustaining

beauty that runs through all, and all unites"? Will it not encourage and foster a power of co-operation in education which will be for the best interest of all branches? Will it not introduce and develop the art work so that the pupils will love it and want



more of it in their school and home life? Does not such teaching reveal an end in view, something that is worth doing and worth doing beautifully and well?

A scheme of this type is constantly putting questions, making suggestions, and the mind is not satisfied till they are solved.

Such art teaching in the normal school, which has been only partially suggested, is the most satisfactory way I have found of covering the ground in teacher training, of working with greater effectiveness, and of proving its relation to the individual, to the teacher, and to the community and life.

Creative Drawing

HELEN E. CLEAVES,

Head of Art Department, Teachers College of Boston.

MARGARET D. STONE

Art Department, Boston.

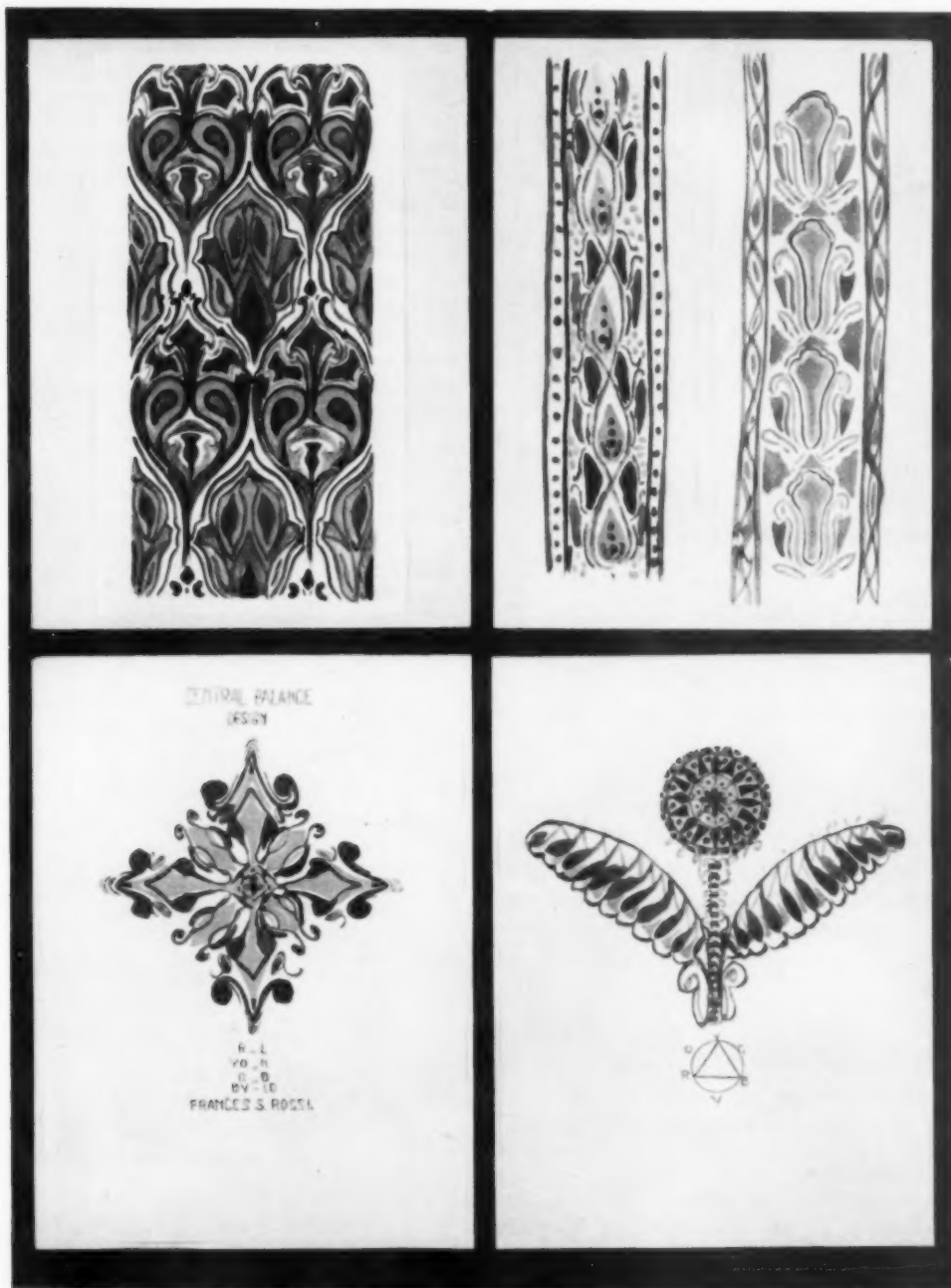
IN his remarkable book called "The Mind in the Making," Robinson has a splendid chapter on creative thought of which he says, "Were it not for its slow, painful and constantly discouraged operations through the ages man would be no more than a species of primate, living on seeds, fruits, roots and uncooked flesh and wandering naked through the woods and over the plains a chimpanzee."

Creative thought is the kind which causes progress, it makes a difference in the ideas of the thinker and in the work which he does, it reasons out changes born of imagination, it is individual and personal, it is pleasantly exciting and when guided by sound principles is the very spirit of art itself. It may be discouraged in industry, it may cause bitter controversy when applied to human institutions, but when it expresses itself in lines and spots of paint, or the firmer stuff of the crafts it provokes no great opposition and may add to the world's beauty and happiness.

To promote creative thinking and work among children is the most stirring challenge of progress in education. The children are full of creative energy which needs directing, but alas, it is too often checked and killed by the day's work instead of being happily released in creative projects of real value. The art teacher is peculiarly responsible

for two phases of creative work, commonly called design and representation. A sequence of lessons constituting a course in art should offer the children a series of aesthetic experiences covering in an elementary way the whole field of design and representation.

The teacher's part in a design lesson corresponds somewhat to that of a coach, teaching the class the rules of the game, demonstrating technical processes when needed and humbly watching the children do it all, checking them only when they break the fundamental laws of order, never permitting herself to substitute personal whims or fancies for the child's free expression. If she has ideas of her own she may well take brush in hand and work as one of the class instead of doing too much umpiring while the children are busy. The time for discussion should be reserved for a class "concour" at the end of the performance, when all may exhibit and discuss the results with final comments by the teacher who always points out principles as a basis for judgment. Nine times out of ten a weak or uninteresting design can be enriched by adding black, filling blank spaces, connecting scattered spots, doubling lines, balancing colors, or covering a stupid place with new interest, or perhaps some other child's work suggests a happy thought and



1. REPETITION IN A FIELD. FREE BRUSH DESIGN CREATED ON THE OGEE WEB. EIGHTH YEAR WORK. 2. REPETITION IN A ROW. FREE BRUSH DESIGNS. SIXTH YEAR. 3. FREE BRUSH DESIGNS IN FOUR PARTS AROUND A CENTER. FIFTH YEAR. 4. FREE BRUSH DESIGN IN AXIAL BALANCE WITH CENTRAL BALANCE AND PROGRESSION WORKED OUT IN RED, BLUE AND YELLOW. SEVENTH YEAR

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FROM MEMORY

SEVENTH YEAR

the little creator longs to get his brush again to add the finishing touches.

Possible applications are discussed, examples of similar designs are copied thoughtfully from the most beautiful things available in nature and art. Gradually the children feel themselves, in sympathy with creation, intelligent beginners in the world of human activities with something akin to Peter Rabbit's enthusiasm for the business of understanding and doing things.

The following procedure, as definite as a process in arithmetic, resulted in the illustrations given and has proved a successful basis for creative work.

1. Choose any color, noting its position on the color circle. Mix a light value of this color.

2. After inventing free brush shapes with this tone, select the most beautiful one and repeat this in a row, in a field, in axial or central balance, as the case may be. This establishes the spacing and general arrangement of the whole pattern and differs fundamentally from the method of inventing complete single units for repetition.

3. Choose a second color from the color circle, one, two, three or possibly more steps

away from the first, noting the direction and interval. Mix this color in a darker value than the first.

4. With this tone add new spots to the design, building by repetition in the mode already started.

5. Find a third color which is to the second as the second is to the first, moving in the same direction and at the same interval around the color circle and always moving from light to dark by equal steps, adding black last of all when desired. Proceed in the same manner inventing and repeating brush shapes until the surface is rich in color and pattern.

In representation where the motive is to express visual ideas, the order of thinking might follow this sequence.

1. Choose a picturesque subject or theme based upon the interests and experiences of the children in the class. Visualize and perhaps make a list of the people and objects appropriate to the theme.

2. Learn to draw as well as possible the principal object or the center of interest in the proposed picture. This study of individual objects may be from the objects themselves or if necessary, from pictures. The aim being to acquire knowledge of the facts of construction and color of the object studied. This knowl-



MEMORY WORK

EIGHTH YEAR

edge to be used in the expression of ideas when the picture is composed. The shape of the object may be most directly felt by the natural and childlike method of tracing in the air. With the point of the pencil held at arm's length, follow the directions and shapes as they appear in the object. The act of drawing these on the paper follows readily the similar action in the air, especially if the child constantly analyzes the directions and shapes which he traces deciding if a line be vertical, horizontal or slanting, and how much it curves or slants, if a shape is square or oblong, or if a proportion is two squares wide or three squares high. Even the theory of perspective may be easily and naturally evolved by this direct method of approach. Other objects associated with the center of interest in the picture may be studied in the same way.

3. Each child visualizes the arrangement of people and objects for his individual composition beginning to draw with pencil or free brush the most important object or center of interest near the center of the picture and adding other but less important objects, working from the center out, until every part of the picture presents colors and shapes interesting and appropriate to the subject.

In picture making, this study of appropriateness offers one of the most

direct approaches of the development of good taste and an understanding of the application of design.

To truthfully represent unfamiliar animals, costumes and manners of historical or geographical subjects, it is necessary to refer to books, illustrations and descriptions, but copying should be done only as a means of getting correct ideas to be used later in imaginative work.

Success in representation should be measured not by individual pictures, but by the progress shown by each child from year to year. So much knowledge and power is involved in the making of a picture that only through long and interested study can one displace the crude representations of childhood by the truthful and beautiful representations enjoyed by grown-ups. Whether progress in making pictures is little or great, the creative experience is peculiarly stimulating to visual appreciation.



MEDAL OF HONOR AWARDED SENIORS IN EACH DEPARTMENT OF MASSACHUSETTS NORMAL ART SCHOOL

Stage Settings as a School Art Problem

HARRY E. PRATT

Director of Art, High School, North Adams, Mass.



HARRY E. PRATT

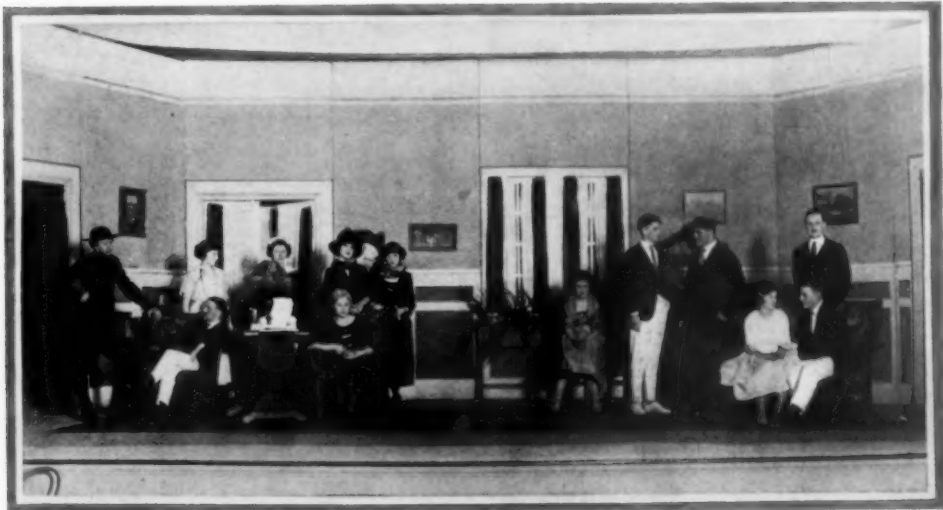
For some twenty-five years now, the High School "Senior Play" has been an event in our community life. That is to say, we have had twenty-five different plays in as many years. Added to this number of major school productions, the many lesser dramatic attempts of under classmen and other school groups would easily double the counting. Most of these productions appeared in local halls and theatres with settings of a somewhat hit-or-miss stock variety. With the completion of our new high school, however, and its modern auditorium, the opportunity for presenting school dramatics in appropriate settings became a possibility and for the past eight years all stage settings for school events have been constructed in the school as a school activity.

There are all sorts of educational possibilities in the making of stage settings. To the art teacher it opens up a veritable mine of raw material for artistic manipulation. The elements of home building and furnishing are there for development. Imagination is let loose, the opportunities for taste, discrimination and judgment abound while the requirements of technical skill, ingenuity and planning in the actual construction of the various pieces are almost without end. Dream castles

come into being—as one girl said, "It's like getting a house ready for the bride," the particular bride she had in mind, of course, being her own little self. But that is just the sort of activity this work is. Enthusiasm runs high. It is very close to real life and for the time being at least, the pupils really live it.

You cannot build real stage settings from an empty oatmeal carton, sealing wax, crepe paper and toothpicks. It requires real material and it costs real money. Please bear in mind that our motive is not only an art educational one for pupils. We are also trying to create an emotional reaction in an audience to an artistic conception, to make them desire it. Another form of high class advertising art if you will, and not to be picked up in a junk shop.

Our stage is approximately 36 feet long and 18 feet high. The pieces of our interior sets are 12 feet high and 6 feet wide and some half width pieces. The first set we made entirely of wall board nailed to frames. It was not satisfactory, being much too heavy to handle and shift between acts. We now use cloth stretched over wooden frames. In building these, we found it poor economy to use furring strips. They are seldom straight and always warp. In making our sets, we proceed as follows: Make a model to scale in full color. Make plan drawings to scale of the different frames for construction in the manual training classes. The frames are of straight pine three



inches wide and seven-eighths of an inch thick, reinforced at joints with three-ply veneer strips put on with screws. Across the bottom opening of door frames, runs a flat iron bar securely screwed on through counter-sunk holes. The cloth, most anything heavier than cheesecloth, is tacked to one edge of the frame but the tacks are

not driven way in. They are coming out later. The face of the frame, not the edges, are next covered with wall paper paste. Do not use glue. It will strike through the paint that follows later, even if shellaced. The paste must be sticky. If in doubt, try a small frame first. The pasting done, the cloth is stretched, not too tightly,

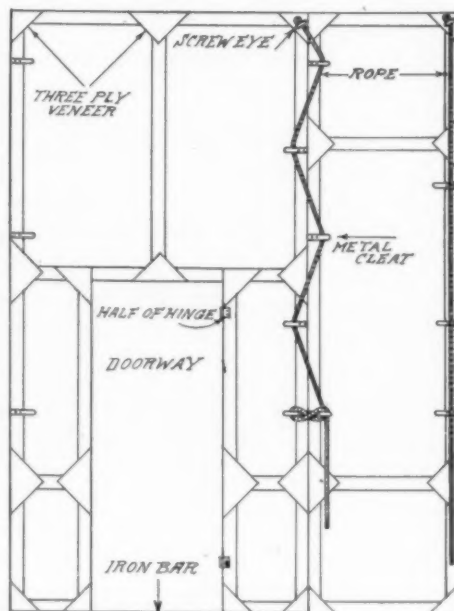


WALL PAPER HAS BEEN COMPLETELY TACKED OVER THIS OPENING SET. IT IS QUICKLY TORN OFF BETWEEN CURTAINS REVEALING AN ENTIRELY DIFFERENT LOOKING ROOM FOR THE NEXT ACT

over the entire frame and tacked over the remaining edges. But do not drive the tacks way in, just enough to hold the cloth in place. The cloth is now ready to be sized with a filler. For this, we use white Muresco in bulk, such as is used to whiten a ceiling. It must be prepared like all other Muresco colors with boiling water a day before using. It jellies on cooling and is then ready for use. The stretched cloth is given one coat of this white Muresco and on drying will appear like an artist's canvas, tight as a drumhead, all ready for painting. The painting finished, remove all tacks and trim the edges of surplus cloth with a sharp knife just as mother trims the edges of a pie. This makes a professional looking job with no cloth on the edges to catch, tear or fray out when in use.

As to paints, we find Alabastine and Muresco equally good but prefer the latter for the first sizing. The former can be used at once, mixed with cold water. All scenic paints are opaque water colors and should be handled as such. When colors of fuller intensity are desired, we use dry colors mixed with a solution of powdered glue. Lamp black the same. To convey an impression of white wood work, do not use white paint. Use some tint approaching a gray, painting the high lights of the mouldings and panelings white and the shadows a much darker gray. All doors, French or plain, we made of wall board nailed to frames. For wood wings and foliage pieces, we run a strip of wall board along the edge of a frame and cut the irregular edge with a knife, saw or chisel.

As an all around utility set, we believe one done in tones of tan or brown with ivory woodwork to be the



REAR VIEW OF STAGE SHOWING CONSTRUCTION

most satisfactory for the reason that it is an easy matter to find properties in most communities to harmonize with it. We made an elaborate set done in French gray and cool blue-greens which proved a "knockout" but it requires silver gray willow furniture to look right. Our sets are held together by the regulation method of rope lashing and stage braces as illustrated. With a little practice, one can snap these ropes, binding two pieces of a set together very quickly. All hinges should have loose pins.

Our auditorium seats a thousand and receipts average six hundred dollars on senior plays. The material for a set on our stage costs around seventy-five dollars, the labor nothing. We have always, therefore, showed a profit and have had a fascinating time while adding another permanent setting to our collection.

The Correlation of Music and Art in the Arlington Public Schools

MARION I. FORD

Supervisor of Art, Arlington, Mass.



MARION I. FORD

In the fall of 1923 the plan for close correlation by illustrative drawing between the music and the drawing classes in the Arlington Schools received much careful consideration from the supervisors of both departments. Miss

Pierce, the music supervisor, was wonderfully enthusiastic and inspiring; but I, the supervisor of drawing, having very distinctly in mind my own first attempts at composition, uneasily wondered what would happen and what would be the criticism if I should invite those children to compose a musical number after one of our appreciation lessons on the work of an old master instead of making an illustration.

Because of my misgivings I began to look up and analyze the musical side of the problem, and I came to realize, after careful study, that practically the same psychological principles govern both the teaching of art and of music. Both are meant to develop a sense training in rhythm, in balance and in harmony; both are meant to promote the growth of concentration, the perceptive qualities of the mind, creative imagination and memory.

In addition to this, the descriptive suggestion of musical sounds, as in the resemblance of a chromatic scale and staccato notes to whistling winds and pattering raindrops, has a profound emotional power and range of contrasting subjects. Musical sounds cannot of themselves directly imitate anything other than sound, although the emotions aroused may resemble those of some personal experience or known dramatic story. Because sound of itself is not highly enough organized to form the raw material for art as are the many subjects for graphic art, musical artists have always been influenced by the interpretation, through sound, of external ideas that have impressed them by their beauty. French music has so generally been dependent upon such stimulus that nearly all the masterpieces of that school are either program or opera.

Using the desire, on the part of all children for concrete representation of descriptive subjects, we selected thirty musical compositions characteristically light, bright, and rhythmic in theme and treatment to arouse pictures in the child's mind. The early association of ideas had much to do with the choice of subject in the lower grades. As the children advanced, so did our program in order to increase their power of interpretation. In the development of

the illustration care was taken not to consider too many of the elements of the picture at one time. The theme was discussed in the classroom and that part which best illustrated the idea was selected. Every effort was made to help the children appreciate and enjoy the acknowledged power of imaginative interpretation peculiar to the early period of childhood, playing upon the fact that fancy is the most creative of instincts when the child's loving, human interpretation of things make him a poet.

The direct appeal of music to the inner life, the power it has to arouse, to stimulate and to inspire creative work, makes it an ideal subject to precede a drawing lesson, bringing as it does to the children their material joy on rhythm, expanding their vision,

stimulating their imagination, and laying a foundation for the lesson that adds concreteness, expression to clear thought and speech, and helps to do away with handicapping self-consciousness.

In this project which we attempted, subject matter was not neglected. Reading, writing, spelling, language, history, geography, and arithmetic, as well as music and drawing, were all represented. Two points we stressed: that the conception of the illustration should be in the minds of the children, not in those of the teachers; that the teacher's hands were to be kept off and her guidance used only as an assistance to plans originated by the children themselves. The results were looked for in the child's activity or endeavor rather than in the finished material product.

The methods employed were of necessity simple and similar in each grade, because of the child's lack of experience. This fact should never be lost sight of by any teacher trying a similar correlation. A plan for such work in the grades, might well begin with figure drawing in which the children are first shown the action line figures face to, side to, walking, running and jumping. This plan should gradually lead up to figures in various well known positions illustrating some familiar story and may be followed by the use of colored crayons to develop the action lines and represent figures clothed appropriately.

Invariably, if left to their own choice for size, the children will draw the action line figures very tiny; therefore the teacher to avoid this fault should indicate the height, not too tall of course, that the figure should be drawn. Classes should practice first on a sheet of six-





TWO CRAYON SKETCHES MADE IN COLORS BY CHILDREN IN THE SECOND GRADE, PUBLIC SCHOOLS, ARLINGTON, MASS., UNDER DIRECTION OF MRS. MARION I. FORD, ART SUPERVISOR

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inch by nine-inch paper folded as a four and one-half inch by six-inch booklet where single figures can be drawn practically filling the page. This usually gives not only the study of the figure, but the composition of space relations as well.

Such practice of drawing the figure by action lines may be followed by its study as a silhouette, placing it within a frame of corresponding shape, using a rectangle, circle, ellipse, oval, triangle, or square to add one more problem in composition; the consideration of the various divisions of space made by the background.

After this preparation, the children should be ready for the interpretation of figures corresponding to the action expressed in the music themes. A discussion of the costume appropriate to the subject in mind, and a collection of pictures showing the costume details will aid here; then comes the final assembling of accumulated material composing the illustration.

For the classes that need special help, clippings from magazines of figures in action may be studied and corresponding action lines drawn until the child becomes more confident of his ability. Blackboard work with a posed figure is a great help, and the children are usually delighted to take turns posing and drawing. It is not good practice, however, to pose a child before a class for more than five minutes.

We found that the correlation may be started in the sub-primary grades using as subjects for illustration the stories of Mother Goose, Humpty Dumpty, Epaminondas, Little Black Sambo, Silver Moon, and Three Little Heads in

a Row. In the first grade, such songs as "The Organ Grinder"; in the second grade, "Winter Roses," which really tells of three little boys playing in the snow; in the third grade, "Winken, Blinken and Nod" are usable songs as are the following in the corresponding grades. For the fourth grade, the gypsy song of "Home to our Mountains," "The Song of India," and "Santa Lucia"; in the fifth grade, "The Minuet"; in the sixth grade, "The 1812 Overture"; in the seventh grade and eighth and ninth grades, which are Junior High School grades, there is an endless variety. If the work has been consistently carried on in every grade up to this point, the children will have a good foundation and a usable means of self-expression that can be applied not only to music but to any other subject in the school program.

Our Arlington plan for the first year was confined to the grades from four to nine of the elementary and junior high schools. Thirty musical compositions were studied and illustrated during the school year. In order to create an incentive for the correlating work the music department offered five prizes of five dollars each. Prize one went to the pupil submitting the best original drawing in illustration of, or expressing a similar idea to, any of the thirty musical compositions. Prize two was for the best composition, prose or verse, on "Finlandia" by Sibelius. Prize three was won by the pupil who made the largest collection of pictures, each picture suggesting a similar idea to any of the thirty musical compositions. The fourth prize was awarded to the high school student who designed the best cover and page border for a book

to be made of the best original compositions and illustrations.

The following authorities acted as judges, awarding prizes, and gave honorable mention to all other pictures and compositions in our booklet which was planned to be printed by the manual training department of the high school:

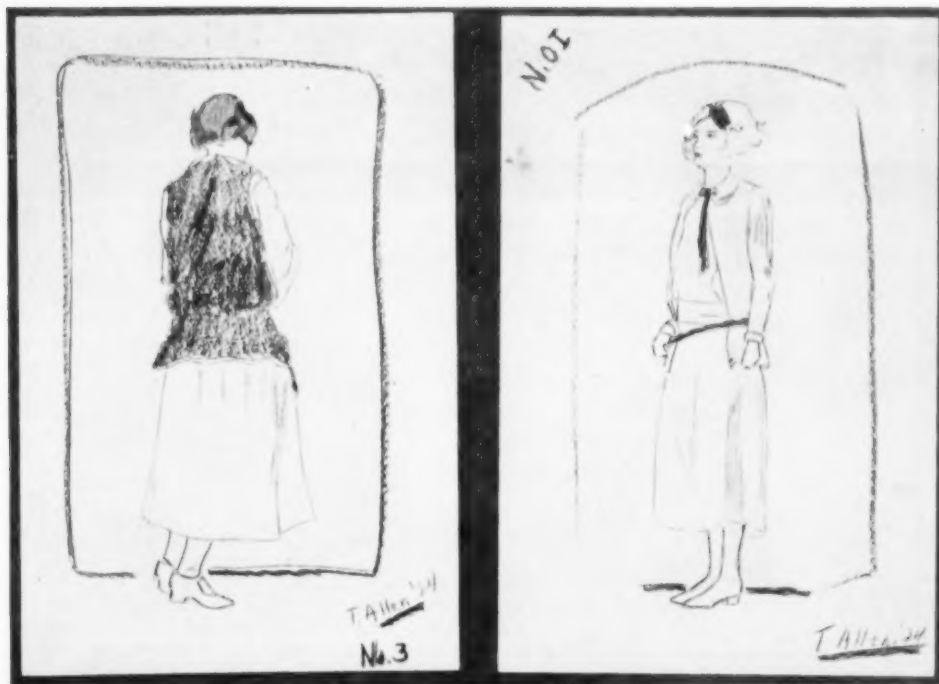
Miss Mabel C. Bragg, assistant superintendent of schools, Newton, Massachusetts.

Miss Amy Rachel Whittier, Massachusetts Normal Art School.

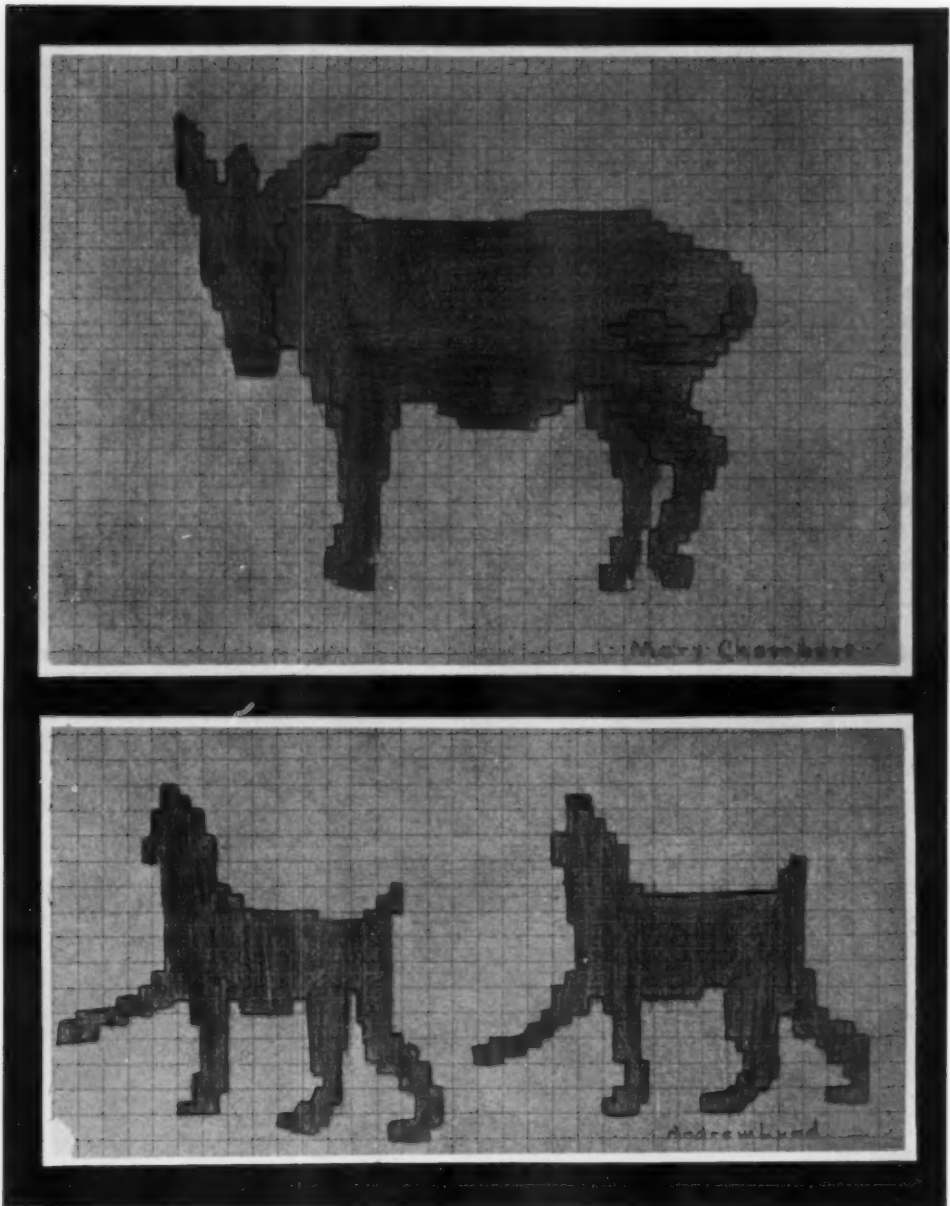
Mr. Fred Daniels, art director, Newton, Massachusetts.

Miss Helen Leavitt, musical editor, Ginn & Company, Boston, Mass.

I believe that I may say our plan was carried out successfully. We mean to continue along similar lines during the coming school year, and hope, with the splendid co-operation of the elementary and junior high school teachers, to carry this correlation even further.



COSTUME DESIGN SKETCHES MADE BY HIGH SCHOOL STUDENTS, ARLINGTON, MASS.



GEOMETRIC SQUARED PAPER ANIMALS DRAWN BY CHILDREN IN THE ELEMENTARY GRADES OF THE PUBLIC SCHOOLS, ARLINGTON, MASS., UNDER THE DIRECTION OF MRS. MARION I. FORD, ART SUPERVISOR

The School Arts Magazine Alphabeticon, January 1925

Linoleum and the Work at the High School of Greenfield, Mass.

LEE PENNEGAR

Art Director, Greenfield High School.



LEE PENNEGAR

In our high school work this past year three things have been stressed. First, large posters; second, black and white drawings for the school paper, and third, our linoleum printing.

Poster making, so necessary to many things, has been a rather overworked project in our schools, and by the following method we have cured its difficulties. Our school play is given at one of the down town theaters and requires large posters. The privilege of making these is given to one or two students who make the best sketches and the honor of having such a prominent place of display is eagerly sought. These large posters are made thirty-six inches wide on detail paper about six or seven feet long, and painted with show card colors. A single incident of the chosen play is used, often involving the use of the figure. Boys, especially, delight in splashing at these "ten league canvases with brushes of camel's hair."

The black and white work, for we use brush and ink as well as pen and ink, has been used for our school paper. For one number we used the linoleum prints and liked the results, because they were bigger and simpler and had

a character that made them fit a printed page. It is a splendid medium to make pupils eliminate details and get away from naturalistic work.

These linoleum prints have taken the bulk of our time and we have, I hope, a pardonable pride in them. Though some of the prints were larger, most were four by four inches. Twenty-seven of these were printed in book form by the printing department of the school through the efforts of Mr. Wheaton and Mr. Stavaski.

We feel that linoleum brings block printing within the range of high school pupils, for the cutting of a wood block requires more skill, patience, and equipment, than the average pupil possesses. In designing for linoleum, the design must be bold, simple, and decorative



LINOLEUM BLOCK FROM "BOOK OF LINOLEUM PRINTS," MADE BY STUDENTS

and the composition well balanced as to dark and light. After the design is completed comes the joy of cutting the linoleum. While this is best done with tools made for the purpose, a jack-knife can be used. How the chips fly as the knife digs into the fine, firm, heavy linoleum, for they never have to think of the "grain," and the "way" of the stuff as in wood block cutting.

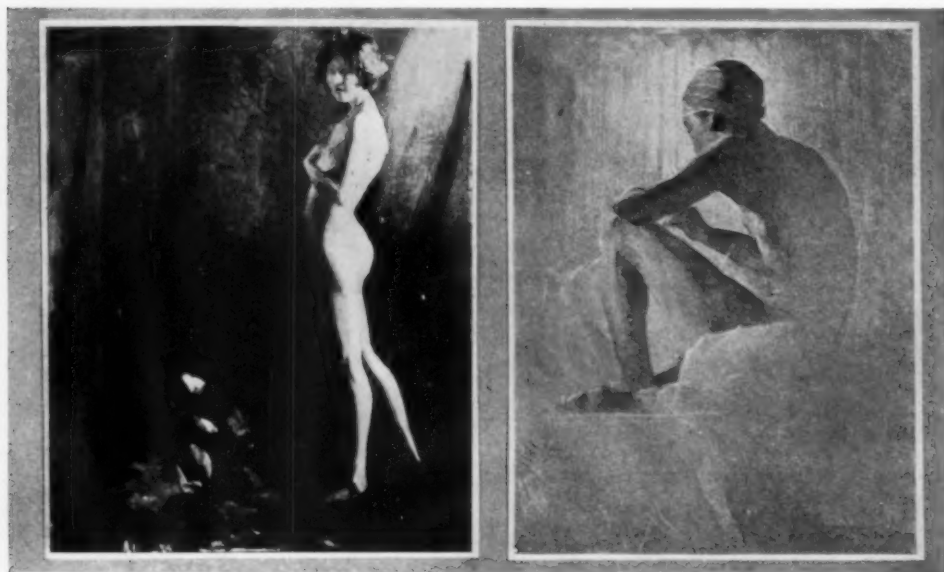
Educationally, we feel it presents a wonderful problem, each student sees for himself the designing, the cutting and the application of his work and has had his eyes opened to the history of block printing and movable types. In movable types is written the history of man. Printing and lettering become of keen interest to him, and soon to follow the mystery of color printing. As he advances he tries two- or three-color work and uses all his skill in making blocks "register."

So by means of linoleum block

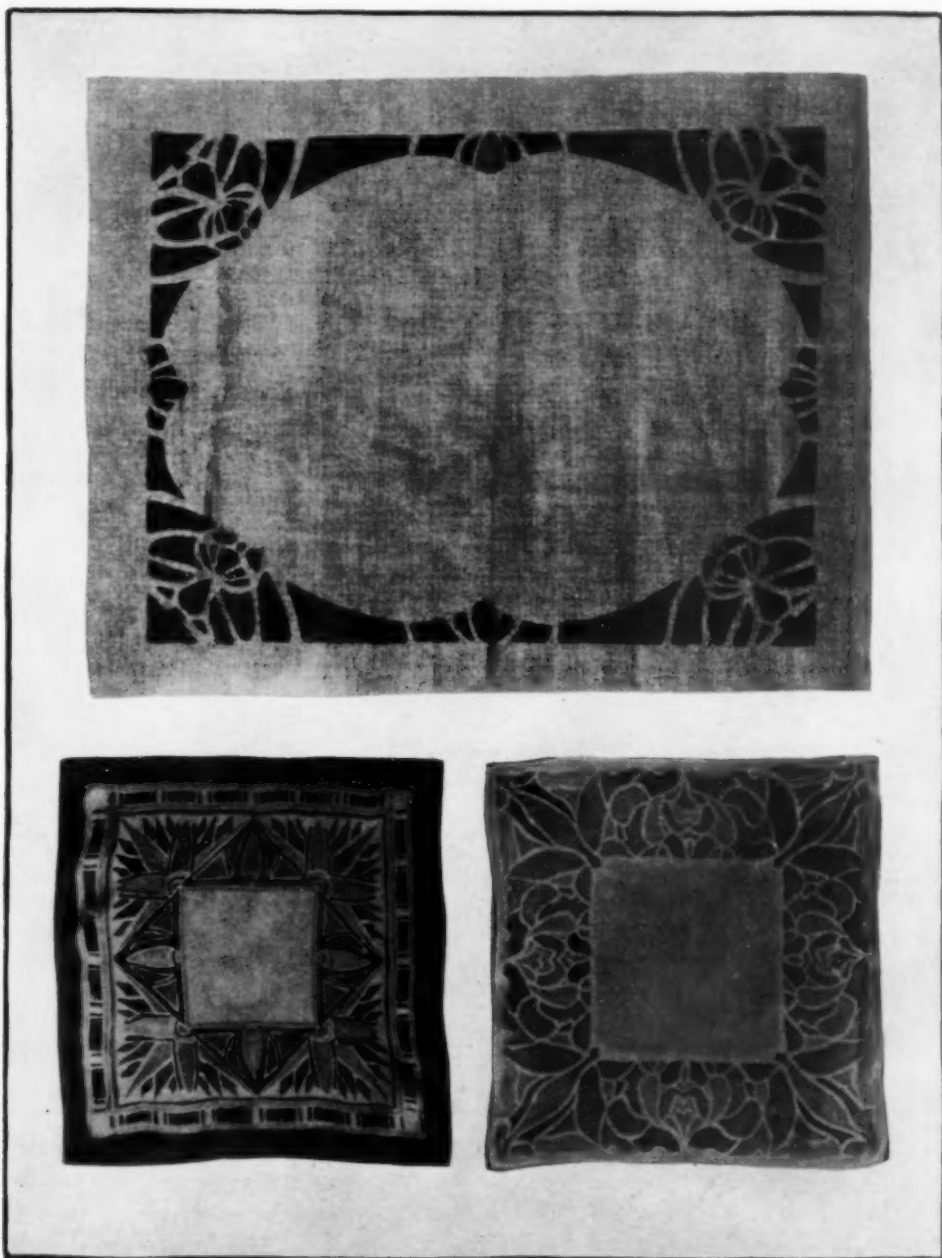


BLOCK CUT BY GREENFIELD H. S. STUDENTS

printing and the interest it brings, the high school student gains an application of his own design, skill with his hands, a knowledge of color, together with an ever widening vista of the history of letters and types, as well as of picture making—truly a wonder vision.



TWO COMPOSITIONS MADE BY STUDENTS OF THE MASS. NORMAL ART SCHOOL
LEFT, SENIOR PAINTING EXAMINATION. RIGHT, JUNIOR LIFE CLASS WORK



TEXTILE CRAFTS WORK EXECUTED BY HIGH SCHOOL STUDENTS, ARLINGTON, MASS. UPPER, A STENCILLED PILLOW TOP. BELOW, ARE TWO BATIK HANDKERCHIEF DESIGNS WHICH FILL THE GIVEN SPACE ADMIRABLY

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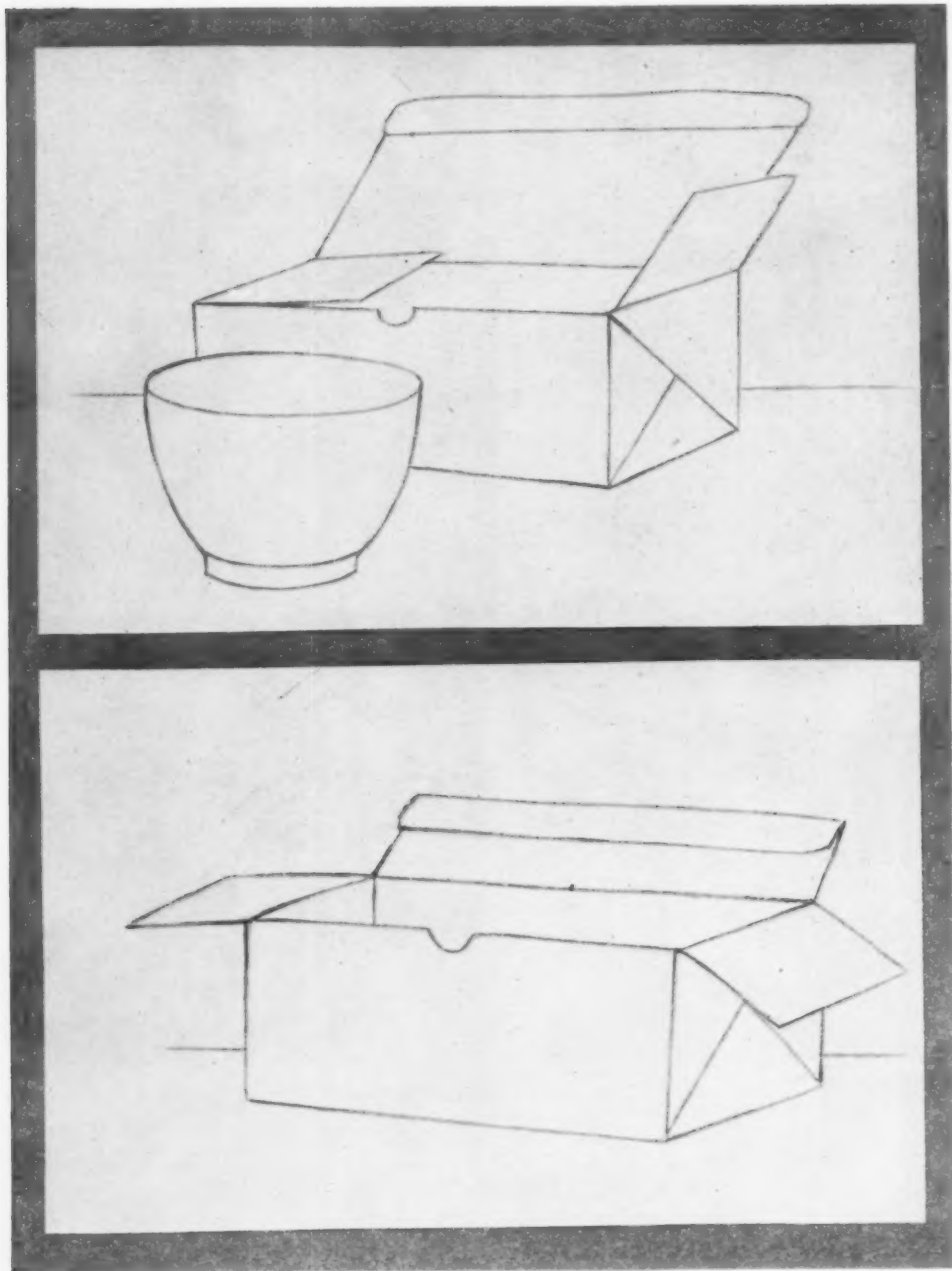
A FLOWER STUDY MADE AT BERKSHIRE SUMMER SCHOOL,
UNDER THE DIRECTION OF RAYMOND P. ENSIGN, INSTRUCTOR

The School Arts Magazine Alphabeticon, January 1925



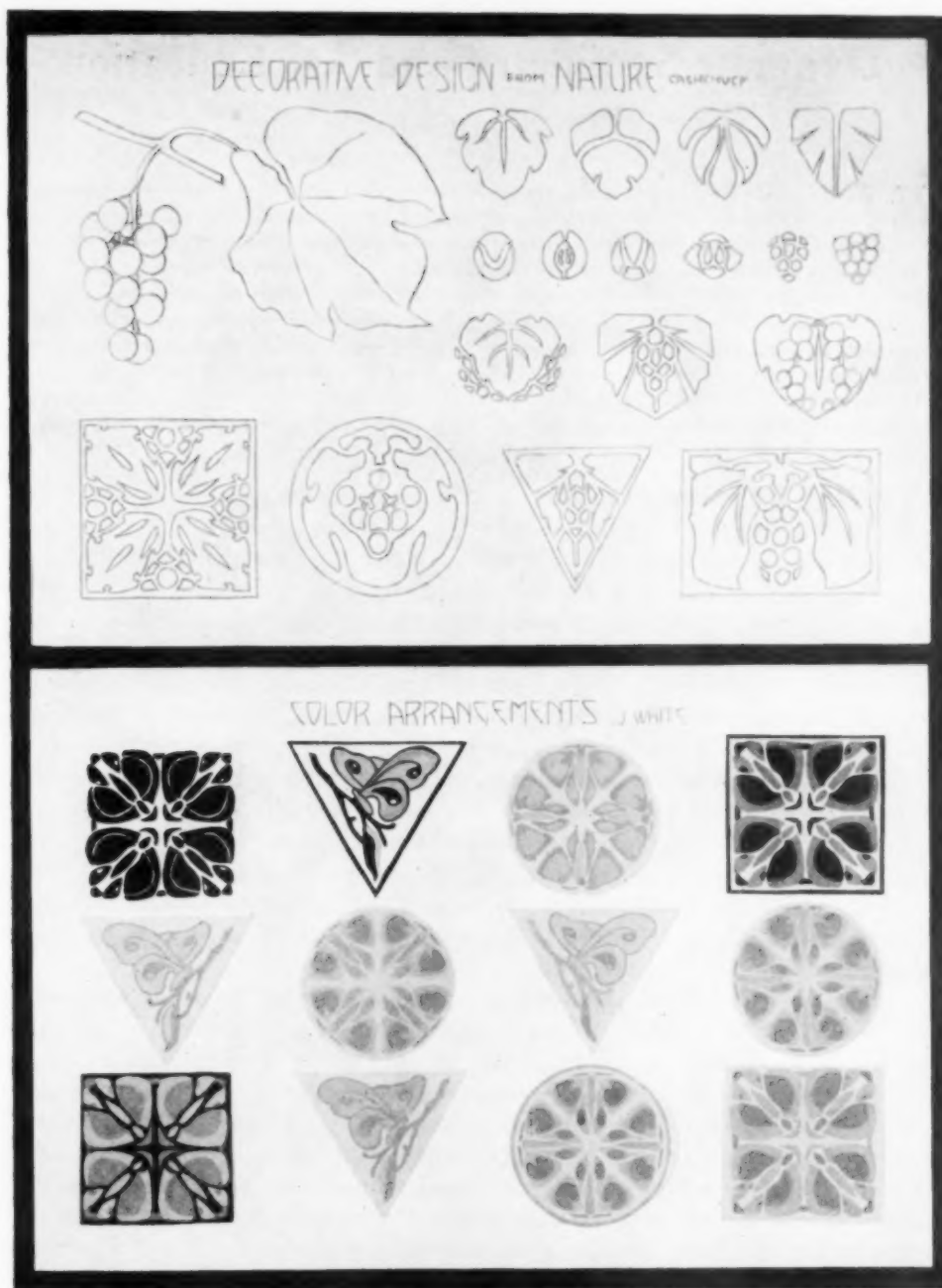
PENCIL SKETCHES MADE BY STUDENTS OF THE BERKSHIRE SUMMER SCHOOL,
MONTEREY, MASS., UNDER THE DIRECTION OF MISS SMITH, INSTRUCTOR

The School Arts Magazine Alphabeticon, January 1925



MEMORY TEST PERSPECTIVE DRAWINGS MADE BY SEVENTH AND EIGHTH GRADE STUDENTS OF THE PUBLIC SCHOOLS, WORCESTER, MASS., UNDER THE DIRECTION OF MR. EDWARD H. THORNHILL, SUPERVISOR OF ART

The School Arts Magazine Alphabeticon, January 1925



AN INTERESTING PAGE OF FLOWER MOTIFS BY HIGH SCHOOL STUDENTS IN WORCESTER, MASS. AN INTENSIVE STUDY OF DESIGN PRINCIPLES ACCOMPANIES THIS WORK

The School Arts Magazine Alphabeticon, January 1925

Dynamic Symmetry and Art Education

EDWIN C. HOADLEY

EDWIN C. HOADLEY, class of 1916 at the Massachusetts Normal Art School, is now instructor in natural science at the State Normal School, Lowell, Massachusetts. Mr. Hoadley is a master in the painting of Nature, with watercolor as a medium. Always interested in the scientific approach to the study of his problems, he naturally investigated the work of the late Jay Hambidge and at once realized the unusual opportunity of translating all nature in terms of Dynamic Symmetry.

Mr. Hoadley's achievements are remarkable and have stimulated both him and his students in their efforts to record the principles and truths of nature. Drawing has now become the obvious means to the end, and is no longer either a source of embarrassment, or something which only the few can do. Moreover, the conscious knowledge of a basic principle which applied in all design and composition has illumined the subject and opened the eyes and minds of his classes to the glorious wonders of nature as nothing else has ever done.

“WHAT is Dynamic Symmetry?” “How can I use it in my painting and in my teaching?” “Is Dynamic Symmetry the cure-all for poor design?” “Cannot one get the same results if one has good taste and judgment?” These are some of the questions that are being asked regarding this subject.

In art it is desirable that one should have an adequate system of measurement. If one draws a single line, one has length only. If, on the other hand, several lines are drawn (a sketch of some object), one has length and width, as there is distance between the lines—in other words, an area. If one were to measure a liquid, one would use an adequate system of measurement, a cubic container, a pint or quart or gallon. But when one makes a design, paints a picture, or draws a plan, is there an adequate system of measurement? No, one has a length measure, yards, feet or inches, with which one tries to solve the area problem. During the great art epochs, one finds that some system of measurable units of area was used. For example, during the Gothic period, the square and equilateral triangle furnished the basis for the methods used. This produced a relationship between the component parts and the whole.

It will be possible to answer the questions regarding Dynamic Symmetry only briefly in this article. Symmetry is a system of measurement. There are two kinds of symmetry—static and dynamic. Perhaps static is just a special case of dynamic, as the circle is a special case of the ellipse. If a length measure is used, such as inches or fractions of an inch, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{3}{4}$, etc., static symmetry results. Logical subdivisions of regular figures, such as the equilateral triangle, square and regular pentagon, may give good examples of design which are still static. If one can create such shapes that the width will not divide into the length evenly or with a fraction, a dynamic area is produced. Fig. 1 illustrates a dynamic area. The area AB is a square, or unity. The line AB is the diagonal of this square. If one uses the line AB as the length for an area with the side of the square for width, a rectangle called the root-two rectangle has been made. If the sides of the square be one inch, the line AB, the hypotenuse of a right triangle,

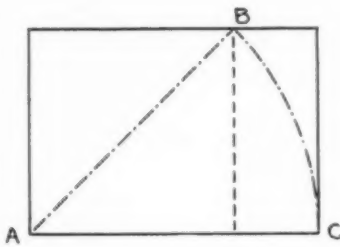


FIG. 1

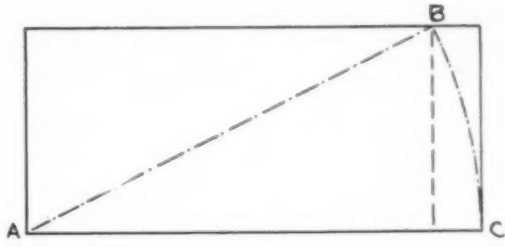


FIG. 4

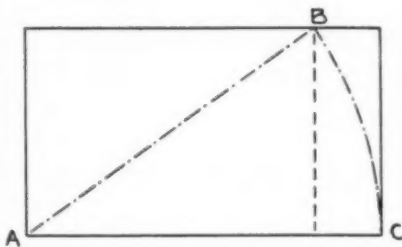


FIG. 2

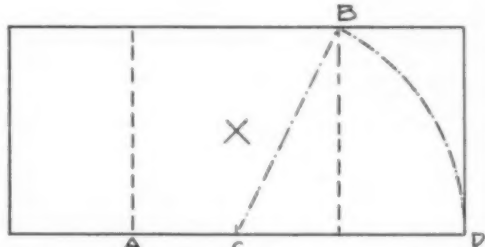


FIG. 5

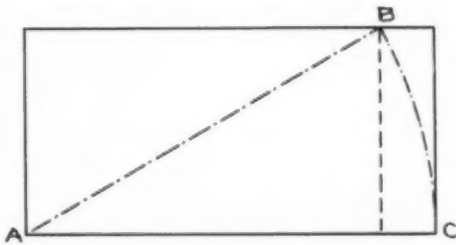


FIG. 3

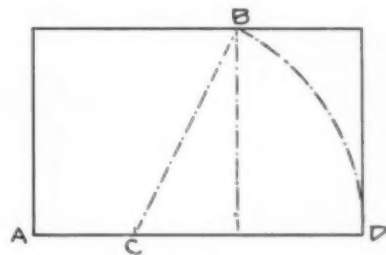


FIG. 6

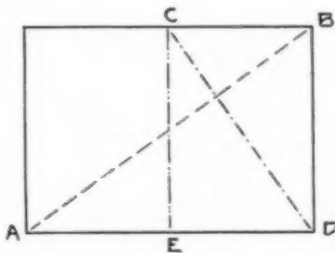


FIG. 7

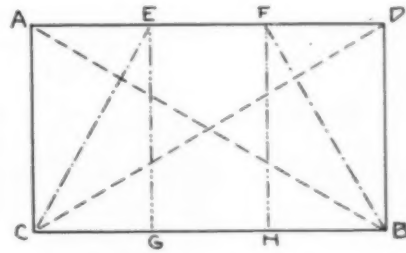


FIG. 8

DIAGRAMS ILLUSTRATING MR. HOADLEY'S ARTICLE ON "DYNAMIC SYMMETRY"

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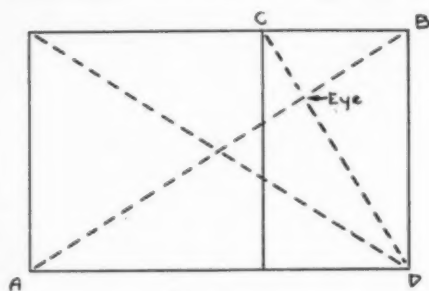


FIG. 9

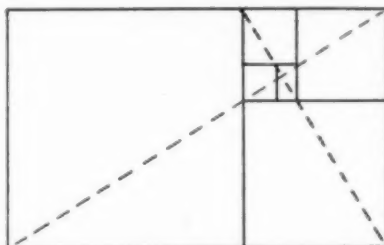


FIG. 10

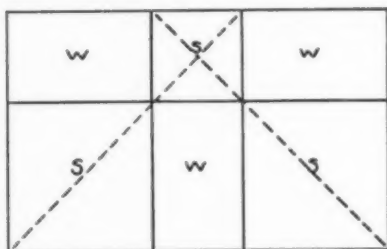


FIG. 11

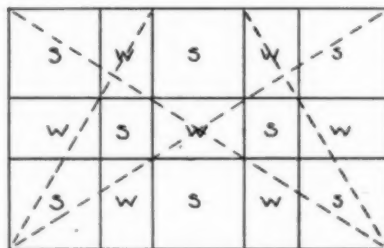


FIG. 12

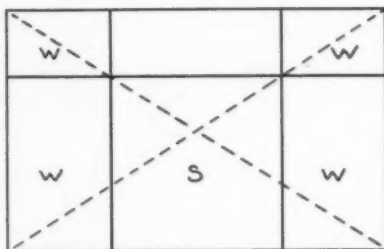


FIG. 13

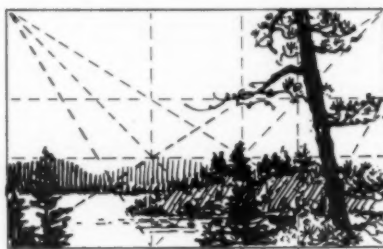


FIG. 14



FIG. 15

THE VARIED STEPS IN COMPOSITION FROM THE STANDPOINT OF DYNAMIC SYMMETRY

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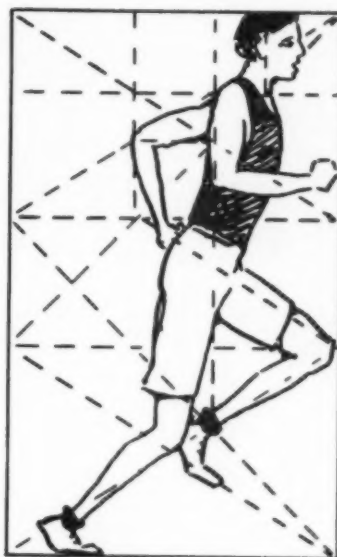
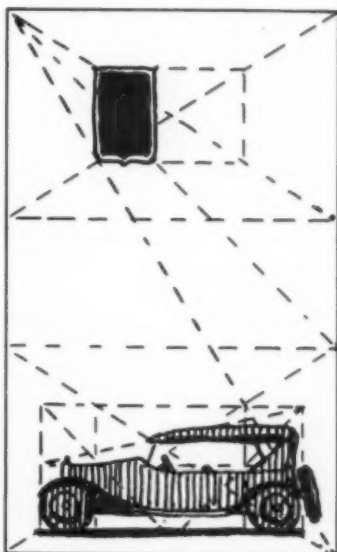
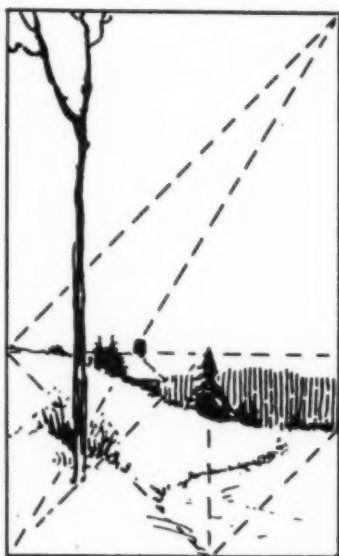


FIG. 17



A PAGE SHOWING "DYNAMIC SYMMETRY" FOUNDATION WORK AS A BASIS FOR COMPOSITIONS

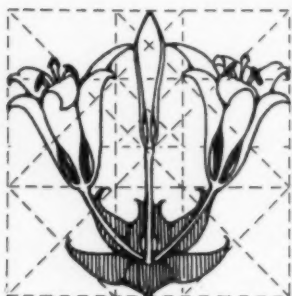


FIG. 18

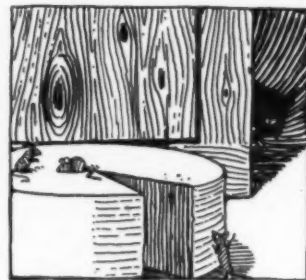
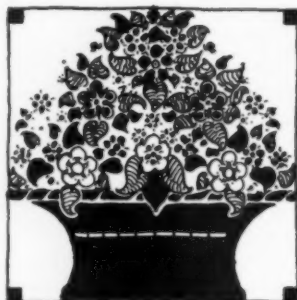


FIG. 19

will equal 2 or 1.4142. Divide the width into the length and the result shows that we have a dynamic, or growing proportion. Fig. 2 is a new area whose length AC is the diagonal of a root-two rectangle. This shape is called the root-three rectangle, as its length is the square root of three. Fig. 3 is the root-four. Its length is the diagonal of a root-three. This will be found to be composed of two squares. Fig. 4 is the root-five rectangle and is of the greatest importance, as may be shown at another time. Fig. 5 illustrates another way of finding the same area. Fig. 6 is related closely, as can be seen, to the root-five rectangle, and is known as the Golden Oblong, or as Mr. Hambidge called it, the "rectangle of the whirling squares."

We must not linger to describe these shapes more, but hurry on to show briefly a few cuttings in these shapes and how to find them. Fig. 7 is a root-two rectangle. The line AB is its diagonal. DC is drawn at right angles to AB and from C the line CE is drawn parallel to BD. In this way we have found a shape CBDE that is just like the parent, only smaller. It is called the reciprocal. In Fig. 8, a root-three rectangle, the diagonal AB is drawn and the perpendicular BF. The reciprocal is FDBH. Similarly, on the other side, the reciprocal is AEGC. EFGH is also the same proportion. One will notice that the reciprocals in the root-two rectangle cut it into two equal parts and in the root-three, into three equal parts. Is this true of the root-four and root-five rectangles?

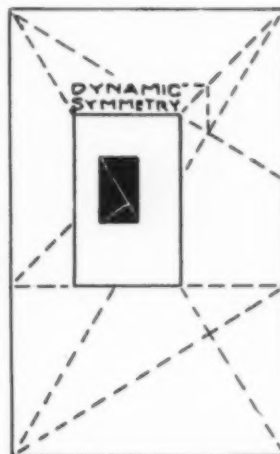
The reciprocal of the Golden Oblong divides the shape into a Golden Oblong and a square. This may be continued indefinitely. Fig. 9 illustrates this. Fig. 10 shows the reciprocals and the squares cut off. These revolve about the eye, giving this shape the name of the "rectangle of the whirling squares." Fig. 11 shows the reciprocals cut from each side and the resulting areas. Fig. 12 has more cuttings. In Fig. 13 the areas are the result of drawing horizontal and vertical lines through the eyes. Figs. 14 and 15 show the fillings of spaces cut by diagonals and reciprocals. Very often the cuttings of these shapes suggest compositions. A simple theme must be worked out, for it is easy to get so many small cuttings that the theme is nearly lost.

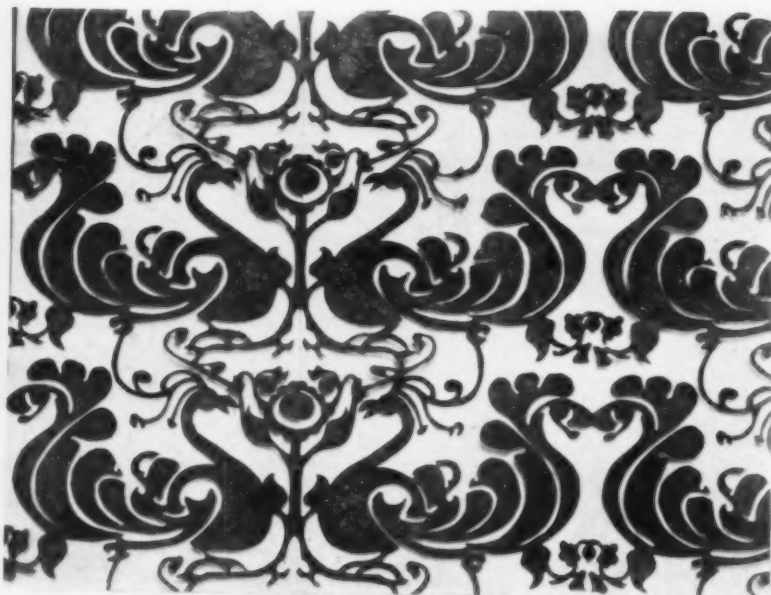
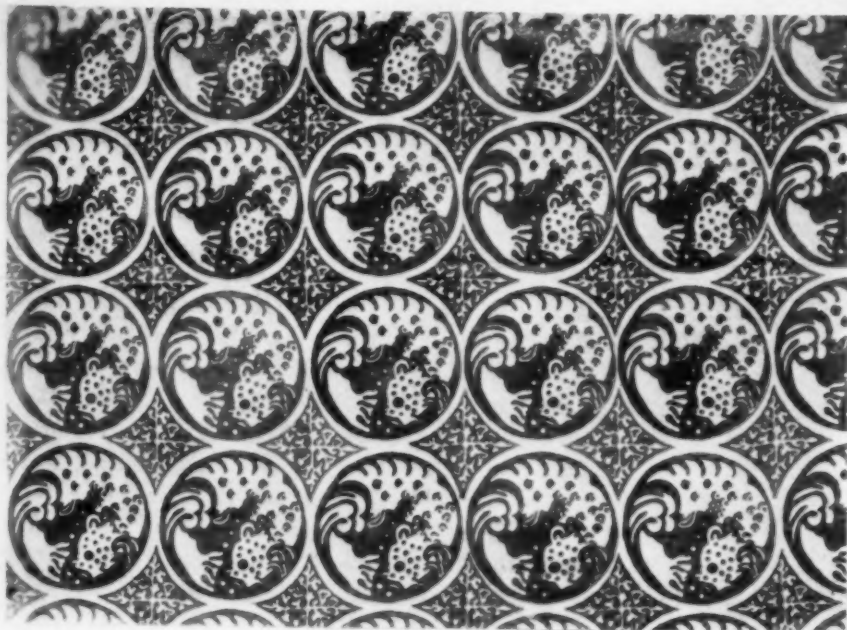
A Boston designer and artist once said that when he was at a loss to know how to design a thing, he began drawing interlacing letters. Would not areas and their cuttings also help stimulate the imagination?

Animals very readily fall in these shapes, as will be seen in Fig. 16. Figures in action are often suggested by the area cuttings (Fig. 17). A Golden Oblong in a square and simple cuttings suggested the design of Fig. 18, while Fig. 19 "Cheese it," is drawn in an area composed of two root-five rectangles side by side.

Let us try, with the knowledge at hand, to answer the questions so often asked with regard to this subject. "What is Dynamic Symmetry?" Dynamic means having force, a subtle proportion suggesting unending growth. Symmetry is a system of measurement. This gives us a simple definition—Dynamic Symmetry is force with measure. "How can I use it in my painting and in my teaching?" Harmony means having elements in common. Part of the artist's problem is that of area cutting. By the use of dynamic symmetry, it is possible to get related areas with ease. Beauty of proportion is not an accident. Then why not go about the job in a scientific manner? "If Dynamic Symmetry is used, will all get good designs?" There is no substitute for brains. Where one is called on to pick and choose, there will always be those who pick foolishly and choose unwisely. On the other hand, with the use of Dynamic Symmetry, all start with something definite and *good* and with a little knowledge of where to go for more. One teacher who had been trying Dynamic Symmetry in her classes said, "Where I used to get a few good drawings, I now get something which is at least interesting *from all*. Furthermore, many who had shown little talent and corresponding interest have become very much interested." "Drawing," as the small boy said, "Is making a mark around your think." When one gives the pupils something to think (*not remember*) the making of marks is a much easier matter.

Lastly, "Can not one get the same results if one has good taste and judgment?" By careful guessing, provided one knew about Dynamic Symmetry, it might be possible to approximate areas that were related to each other and the shape they cut. Without this knowledge it is impossible for *unconscious symmetry* to be anything but static. One needs but to ask this question "Is the work full of meaningless details, or is it rich in design knowledge?"





TWO WELL HANDLED TEXTILE DESIGNS MADE BY HIGH SCHOOL STUDENTS, SPRINGFIELD, MASS. MR. C. E. NEWELL, ART SUPERVISOR

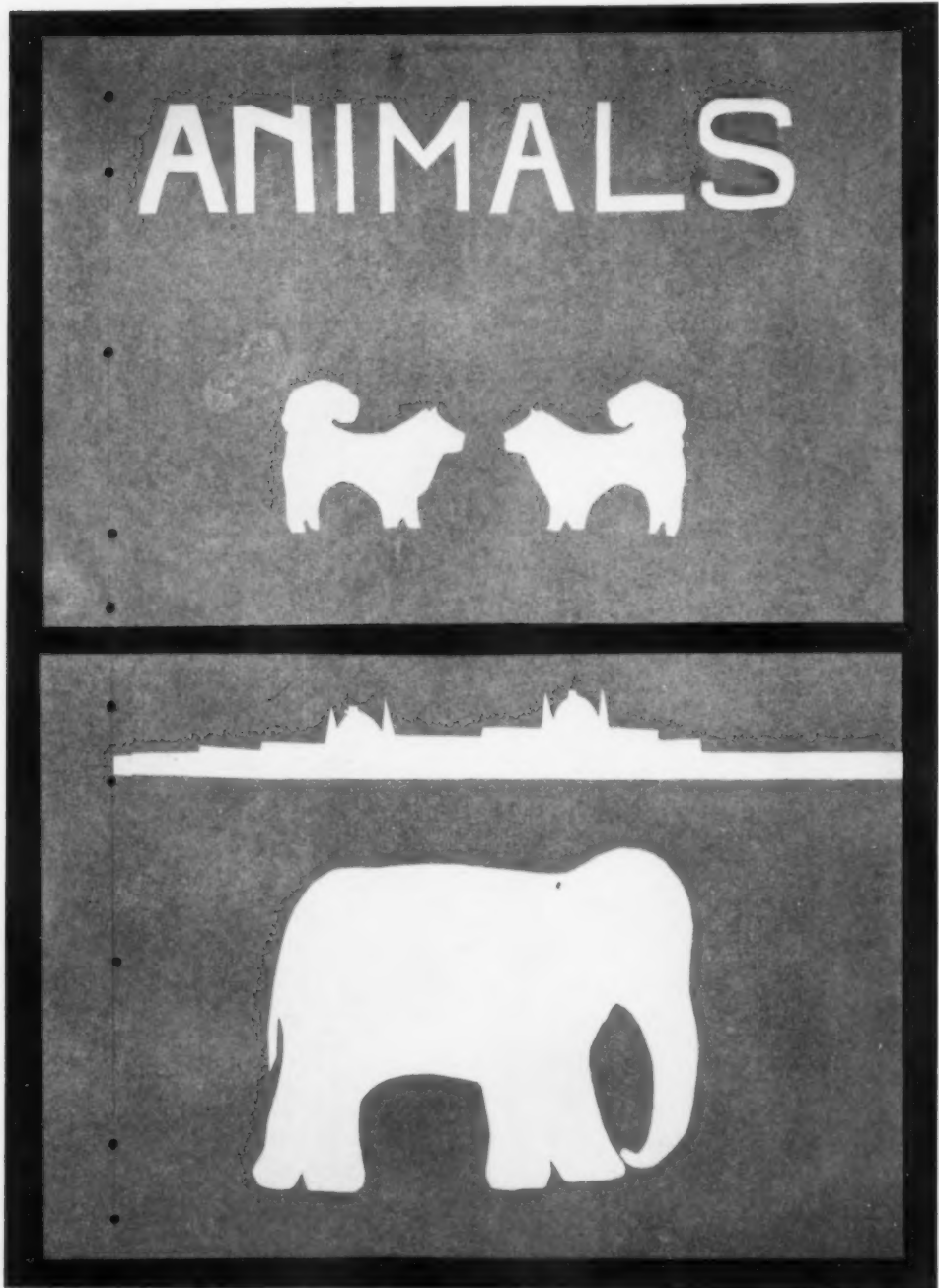
The School Arts Magazine Alphabeticon, January 1925



GOOD EXAMPLES of
DESIGN APPLIED TO TEXTILES

TEXTILE WORK DONE BY STUDENTS IN SPRINGFIELD, MASSACHUSETTS. 1. A BATIK BLOUSE, CHINESE INFLUENCE. 2. BLOCK PRINTED TABLE RUNNER. 3. STENCILLED HEAVY LINEN PORTIERE. 4. BLOCK PRINTED CREPE PILLOW

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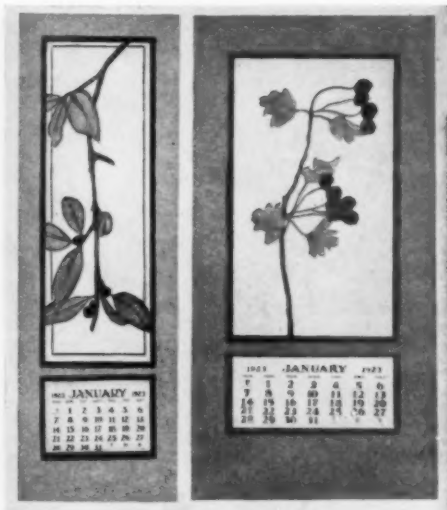
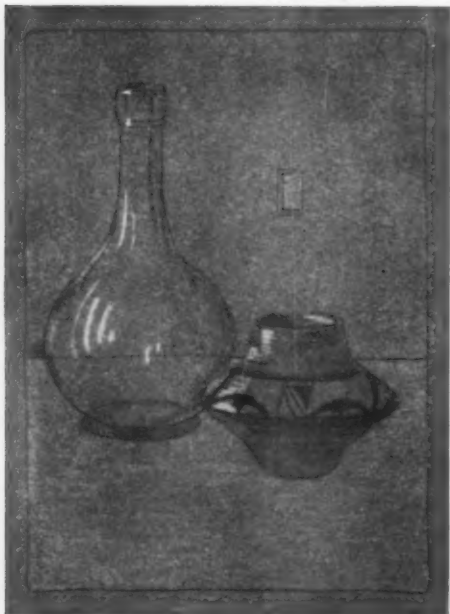
THE COVER AND AN INSIDE PAGE FROM A BOOK ON ANIMALS, MADE BY SCHOOL CHILDREN IN SPRINGFIELD, MASS. MR. C. E. NEWELL, ART SUPERVISOR

The School Arts Magazine Alphabeticon, January 1925



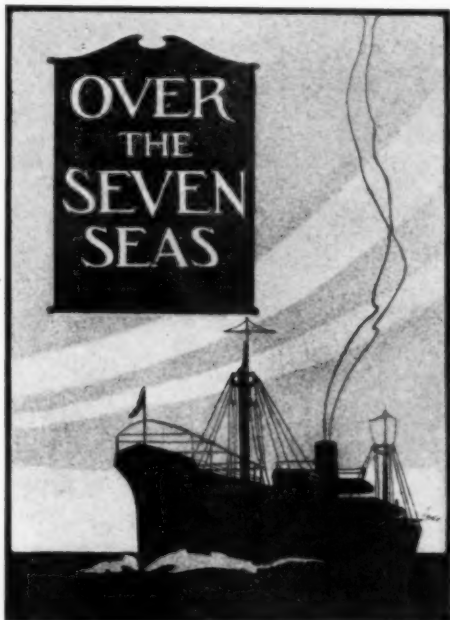
CUT-OUT POSTERS MADE BY CHILDREN IN THE GRADES, SPRINGFIELD, MASS. SUCH POSTERS ARE OF EXCEPTIONAL VALUE IN STUDYING VALUE AND COMPOSITION

The School Arts Magazine Alphabeticon, January 1925



READING FROM LEFT TO RIGHT. STILL LIFE GROUP, JR. III B WORK; 6TH GRADE CALENDARS MADE IN SPRINGFIELD, MASS. THE MAILMAN IS THE WORK OF A GRADE 3 CHILD AT WELLESLEY UNDER MISS MARY L. PATRICK, ART SUPERVISOR; "SILENT NIGHT," MADE UNDER DIRECTION OF MRS. MARION I. FORD, ARLINGTON

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1. SHIP POSTER, MADE AT BERKSHIRE SUMMER SCHOOL UNDER ERNEST WATSON, INSTRUCTOR.
 2. BUST, WORK OF SCULPTURE CLASS., MASS. NORMAL ART SCHOOL. 3. MONUMENT. A SENIOR COMMISSION EXECUTED BY STUDENT OF THE MASS. NORMAL ART SCHOOL. 4. RENAISSANCE ART. A COVER DESIGN MADE IN THE SENIOR CLASS OF THE NORMAL ART SCHOOL

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Posters Again

How They Aided Accident Prevention in Massachusetts

ROYAL BAILEY FARNUM

MOST teachers are "done to death" with posters. We readily acknowledge that they offer excellent opportunities for lettering, drawing and design, but our good friends on the outside recognize this also and flood us with poster requests and poster competitions. So in many places this good friend of art has run out its welcome.

But where a school or a community seeks for united effort in a critical situation, even the poster may be tolerated.

Massachusetts has been making a very strong effort to reduce the number of accidents and fatalities due to various reasons during the past two or three years. In the fall of 1923 an appeal was made to the State Department of Education for assistance in this vital matter of accident prevention. A committee of superintendents was appointed and in all departments of the school curriculum it was planned to emphasize this need for life conservation. English, history, physical training and all the rest were brought to bear on the question throughout the school year.

Naturally the Art Departments were asked to co-operate, and the good old poster once more came into its own. This being a community problem, a Massachusetts affair, the State Director of Art took the matter in charge. Right here, let me emphasize the value of the State Director of Art, for immediately the machinery was put in motion,

everyone recognized both the need and the position, in this case without any great amount of personal contact, throughout the year children in the Commonwealth visualized the problem in the "universal language." Such united effort is impossible without the central head. A Director of Art is just as necessary to the state as to the factory. Three states have them—some day they will be recognized throughout the land.

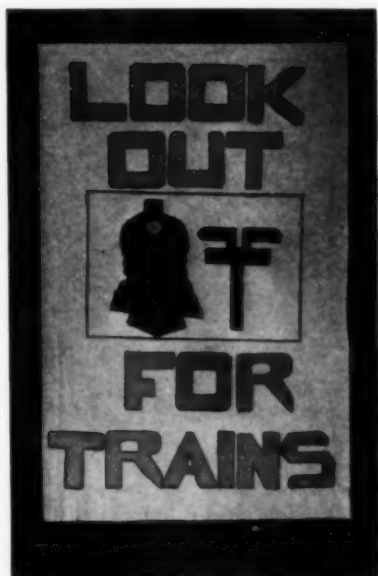
The following material was at once prepared and mailed to every art teacher in the state. Let it be noted that the main idea back of it all was not art or poster making, but simply another and very valuable means to present the seriousness of being careful in our daily living.

POSTERS

The following program is submitted in the hope that there may be a wide and whole-hearted response, not to compete in poster making, but to use the poster as another means of stimulating the pupil's expression with regard to the important subject of accident prevention now being stressed throughout the state.

PROGRAM FOR POSTERS STATE SAFETY CAMPAIGN

1. All posters are to be the student's own work. The value of art education lies in the actual doing of the whole problem. To cut out pictures and mount them as children's posters is to ignore the opportunity for self-expression which art education offers. Cut-picture posters are excellent in their place, but their educational value is limited. Free cutting, however, is acceptable.



SOME OF THE ACCIDENT PREVENTION POSTERS TO WHICH MR. FARNUM REFERS. OFTEN THE MORE SIMPLE ONES ARE MOST EFFECTIVE AS IS SEEN BY REFERRING TO THE ONE IN THE UPPER RIGHT HAND CORNER

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2. Only one story should be told. All drawing, design and lettering should emphasize a single idea.
3. Treatment should be bold, direct, simple, and should show strong contrasts in value.
4. Poster may be any size up to 14 x 22 inches.
5. Selected posters, if smaller than 14 x 22, should be mounted on cards of that size.
6. A final committee of five will judge selected posters, the designs winning the votes of the judges to be sent on tour of the state.
7. The procedure to govern the campaign will be as follows for Grades I-VIII:
 - a. Every child in the public schools of the state may have the opportunity to express his ideas in a safety poster.
 - b. The best *two* from each grade shall be selected by the room teacher and art supervisor not later than *April 12*.
 - c. The best *three* in each grade from each art supervisory district shall be selected by the art supervisor, not later than *April 19*.

In a city employing a number of supervisors three will be selected from each supervised district.

In a smaller community where a supervisor of art directs the work of one or more towns, three will be selected from the supervised district as a whole.

 - d. The best three from each grade from each county shall be selected as follows, not later than *April 26*.

Committees of three each will be appointed with the following headquarters:

Barnstable	H. S. Barnstable
Berkshire	H. S. Pittsfield
Bristol	H. S. Fall River
Dukes	H. S. Falmouth
Essex	H. S. Lawrence
Franklin	H. S. Greenfield
Plymouth	H. S. Brockton
Hampshire	H. S. Northampton
Middlesex	H. S. Somerville
Nantucket	H. S. Falmouth
Norfolk	H. S. Milton
Hampden	Bd. of Ed. Springfield
Suffolk	Bd. of Ed. Boston
Worcester	Bd. of Ed. Worcester

 8. In school systems where Junior and Senior High School art courses are organized, the procedure will be as follows:
 - a. Each student in the art department may submit a poster.
 - b. The best up to the number of five will be selected by the art teacher in each department by *April 19*.
 - c. The best from each department will then be selected by the county committee as listed above.
 9. The State Director of Art Education will assume responsibility for conducting the poster program for the year's Safety Campaign. All communications should be sent to him, care of The Massachusetts Normal Art School, Boston, Massachusetts.
 10. Only short slogans used.
 11. Lettering should be large, simple and dark on a light background, or light on a dark background.
 12. Drawings should be wholly the expression of the pupil and should offer free play for his imagination and observation. He should draw solely to tell his story.
 13. Not more than three colors on the finished poster should be used in the grades nor more than five in the high school. The stock or paper is to be one of the colors.
 14. If the drawing is the chief attraction, it should cover approximately not less than $\frac{1}{2}$ the total area of the poster. If the lettering is emphasized, the drawing should be subordinated to approximately $\frac{1}{2}$ or less of the total area.

Posters should be judged on the following merits:

 - Originality of thought—pupil's expression
 - Design—arrangement
 - Technique—good drawing and color
 - Unity of expression—single idea
 - Directness of attack—emphasis and advertising value.

The response from the teachers and supervisors was prompt, cordial and helpful. The work was quietly and systematically organized, and with one exception smoothly handled and presented to the judges on time. The exception was unavoidable and no fault of a single individual.

The final jury consisted of Walt Harris, art director of the *Youth's Companion*; James E. Innes of Hope-Innes and Associated Artists, Boston; Frederick M. Wallace, Boston artist; Vesper L. George, head, design department of the Massachusetts Normal Art School; and the State Director of Art Education.

Judging was based primarily upon the idea which was convincingly and directly told. The difference between the simplicity of the lower grade children and the complicated efforts of the high school students was marked, in spite of the rules sent out. But on the whole, the posters were considered most excellent in their power of expression.

When one realizes that there was to be no prize, no marked publicity, but merely the sincere effort to do a fine piece of work for the sake of a good peace cause, the full measure of success becomes apparent, for it was very successful.

Following are the names of those whose posters were judged to be the best. The plates illustrate various ideas rather than the best work.

POSTERS—ACCIDENT

Sub-Primary

John Lukovitz, South Deerfield.
(Only one in this class)

Grade I

1. Robert McIlquham, Pratt School, East Foxboro
2. Alice Keene, South Primary, Marshfield
3. No name, Milford

Grade II

1. Edward Genczewski, Training School, Bridgewater
2. Mary Niedjder, East St. School, Ware
3. Robert Newton, Sharon

Grade III

1. Jennie Backs, Arlington School, Methuen
2. James Beilington, Primary School, Sharon
3. Priscilla Sawyer, Paine School, Foxboro

Grade IV

1. Joseph Waldron, Northampton
2. Clayton Sallie, Carpenter School, Foxboro
3. Kazimera Nowak, South End School, Turners Falls

Grade V

1. Arthur Kronfelt, Cutler School, Arlington
2. Alphonse Matton, Saltonstall School, Salem
3. Howard F. Elin, Washington Community School, Lynn

Grade VI

1. Helen Parkhurst, Center School, Foxboro
2. Ada Farnsworth, Russell School, Arlington
3. Eugene Shumski, Lincoln School, Chicopee

Southern Jr. High School, 2d year

1. Edward Brett, South Jr. H. S., Vinal Ave., Somerville
2. Reynold DeSimone, South Jr. H. S., Vinal Ave., Somerville
3. Priscilla C. Soeiro, South Jr. H. S., Vinal Ave., Somerville

Grade IX. Jr. High School

1. Nicholas Lucas, Henry Lord, H. S., Fall River
2. Priscilla Richards, Northampton
3. Victoria Cxrah, Chicopee

High School

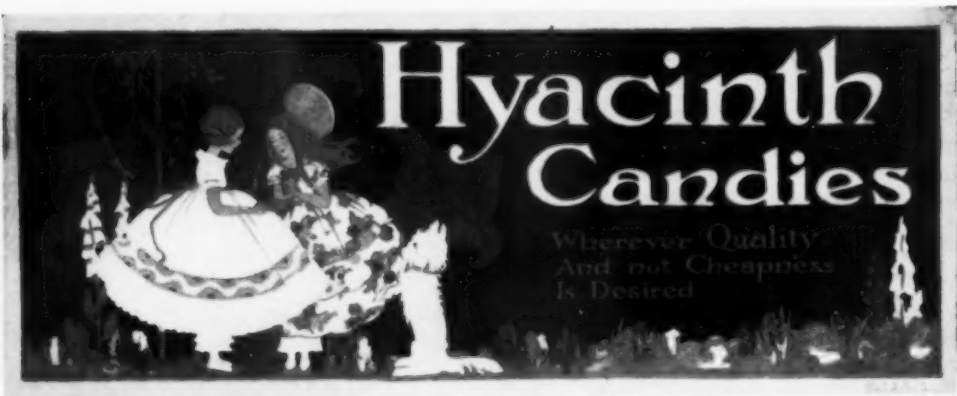
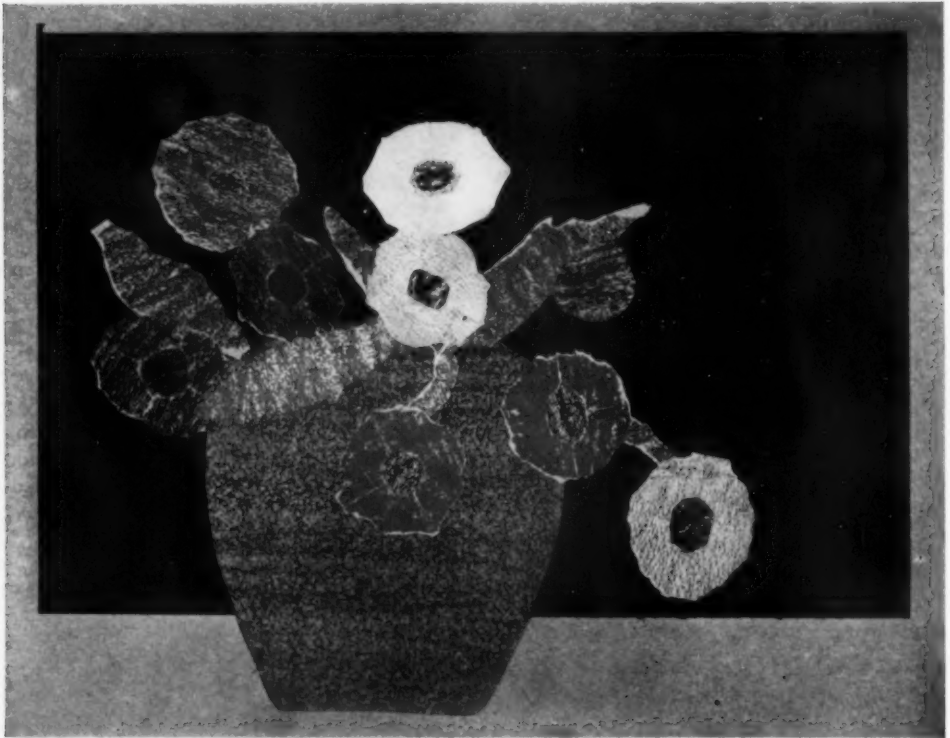
1. Victor Rogers, High School, Natick
2. Constance W. Tasker, Brookline, H. S., Brookline
3. Helen Wheeler, High School, Turners Falls

High School, 3rd year

1. Mario Capone, Sr. High School, Chelsea
2. Rachel Clapp, Turners Falls
3. Leo H. Cole, Whitman H. S., Whitman

High School, 4th year

1. May Peterson, H. S. Practical Arts, Boston
2. Gladys D. Montague, H. S. Practical Arts, Boston
3. Ethel Thompson, H. S. Practical Arts, Boston



THE UPPER PANEL SHOWS A DESIGN BY A 3RD GRADE PUPIL AT WELLESLEY, MISS MARY L. PATRICK, SUPERVISOR. IT WAS DESIGNED AS A VALUE STUDY IN THE SCALE OF RED. THE CANDY POSTER IS ONE OF MANY GOOD ONES MADE AT THE BERKSHIRE SUMMER SCHOOL UNDER ERNEST W. WATSON

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